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Kinematograph WEEKLY

No. 1362 Thursday, May 25, 1933 Vol. 195

Are Penalties Ineffective ?
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FIGHT FOR TAX REVISION IN THE COMMONS

MANY AMENDMENTS TABLED

PLANS TO RELIEVE SEATS UP TO 6d.

WITH the beginning of the Committee stage of the Finance Bill yesterday (Wednesday), the fight against the Entertainment Tax on the floor of the House of Commons has been brought very much nearer. A number of other matters have to be considered first, but already many amendments on the Tax have appeared on the Order Paper.

Perhaps the most important of these is a new clause, standing in the names of Col. J. Baldwin-Webb, Mr. V. McEntee, Mr. P. J. Hannon, Capt. A. V. G. Dower, W. Alexander Ramsay, Capt. A. O. J. Hope and Geoffrey Peto, in the following terms :—

> **"Schedule 2 of the Finance (No. 2) Act, 1931, shall be read and have effect as if the words,**
> **'Exceeds 2d. and does not exceed 2½d., one halfpenny';**
> **'Exceeds 2½d. and does not exceed 6d., one penny,'**
> **were omitted."**

This, of course, would mean the abolition of the tax on all the seats up to and including 6d., as foreshadowed in the *Kine.* last week.

Capt. A. V. G. Dower, Lieut.-Commander R. T. Bower, Capt. F. E. Guest, D. Hanley, M. J. Hunter and J. G. Burnett have tabled another new clause proposing that

> **"Entertainments Duty within the meaning of the Finance (New Duties) Act, 1916, shall not, as on and after the first day of July, 1933, be charged or levied on any payment not exceeding sixpence for admission to any entertainment."**

Rhys Davies, V. McEntee, G. Price and Thomas Williams, all Labour men, are suggesting that there should be a new schedule of duty, arranged as follows :—

Amount of Payment.	*Duty.*
Where the amount of payment for admission, excluding the rate of duty—	
Exceeds 6d. and does not exceed 7½d. ...	1½d.
Exceeds 7½d. and does not exceed 10d. ...	2d.
Exceeds 10d. and does not exceed 1s. 0½d....	2½d.
Exceeds 1s. 0½d. and does not exceed 1s. 3d.	3d.
Exceeds 1s. 3d.... ...	3d. for the first 1s. 3d. and 1d. for every 5d. or part of 5d. over 1s. 3d.

This schedule, again, it should be noted, would abolish the tax on all seats up to and including 6d.

Yet another new schedule has been suggested by three Conservative members—Sir John Wardlaw-Milne, Sir Wilfred Hart. Sugden and Capt. A. V. G. Dower—on the following lines :—

Amount of Payment.	*Duty.*
Where the amount of payment for admission, excluding the amount of duty—	
Exceeds 2½d. and does not exceed 6d.	½d.
" 6d. " 7½d.	1d.
" 7½d. " 10d.	1½d.
" 10d. " 1s. 0½d.	2d.
" 1s. 0½d. " 1s. 3d.	2½d.

It is, of course, unlikely that every one of these proposals will be "called" by the Chairman, but there will, undoubtedly, be a general discussion on one or more of them, when the whole principle of the justice of the tax on the cheaper seats will be raised, and the Chancellor of the Exchequer will be pressed from all quarters of the House to make a reasonable concession.

MANAGER IN STREET SMASH

R. J. M. Peel, manager of King George's Kinema, Farncombe, Godalming, sustained injuries to the head, hands and legs, as a result, while motor-cycling, of being involved in a collision with a pedal cyclist. After the collision, which occured at Farncombe, Mr. Peel's cycle ran into a wall, and he was rendered unconscious. Mr. Peel was taken to the Royal Surrey County Hospital, at Guildford, where he was detained

U.A. to Handle London Film Product

Six Films Yearly

Italian Tie-up

AN agreement for the distribution by United Artists of the product of London Film Productions throughout the world was signed on Thursday evening by Murray Silverstone, managing director of United Artists, and L. Toeplitz de Grand Ry and Alexander Korda, joint managing directors of London Film Productions, Ltd.

It is understood that the contract provides for a minimum of two years. Alexander Korda told the *Kine.* on Thursday that it was intended to make five or six pictures a year. The idea was to reduce the number of pictures and to concentrate on product. It had been agreed to spend at least £500,000 during the two years.

The deal, it is stated, was brought about through Mr. de Grand Ry, who was managing director of Cines, the well-known Italian production company. He is leaving for Rome to negotiate with the Government respecting the distribution of British films in Italy, where hitherto only pictures in the Italian language have been allowed to be exhibited.

Murray Silverstone, as announced recently in these pages, is leaving shortly for the States, where he will confer with Joseph M. Schenck, Arthur Kelly, and other United Artists executives in connection with the necessary distribution arrangements.

British Films Pay

The acquisition of the London Film product, in addition to that of the British and Dominions organisation, means that a considerable proportion of the films handled by U.A. will be British.

Mr. Silverstone emphasised the importance of these deals when he told *Kine.* that the British product compared more than favourably with similar films from the American studios, and that their reception by the public in this country had been amazing. That being so, it was up to United Artists to supply the expressed demand.

It is intended to "dub" the pictures in different languages, and they would be released throughout the world except in America and Canada, where previous arrangements precluded, although it was certain a number of the films covered by the contract would be released in the States.

Three Films Scheduled

The first film to be made under the new contract is "The Private Life of Henry VIII," in which Charles Laughton stars, and which would be delivered about the middle of July. Alexander Korder is directing. Other pictures scheduled are "Wings Over the Jungle," which Alfred Hitchcock is directing; and "Long Week-End," based on the novel by Margaret Kennedy.

It is planned to spend a minimum of £40,000 on each picture, and the agreement with U.A. will probably result in the interchange of stars between the American company and this country.

UNIFIED CONTROL Proposed by L.C.C.

The L.C.C. propose to introduce a unified system of control in regard to the construction of new kinemas.

Hitherto, the duties have been divided between the architect and the chief officer of the fire brigade, and the system has grown up of responsibility for advice on structural questions being dealt with by the two departments. This is in conflict with the general principle of undivided responsibility, and has the further disadvantage of causing unnecessary inconvenience to the public.

In future the Architects' Department will be responsible for structural supervision, including engineering and mechanical, and the chief officer of the fire brigade will deal with advice as to installation, provision, and maintenance of fire extinguishing appliances. The latter will continue to be responsible for "policing" by uniform officials during public performances.

Columbia's Big Four—Frank Borzage, Harry Cohn, President of Columbia, Frank Capra and Lewis Milestone

40 PER CENT. BID

LONDON AND H.C. C.E.A. OPTIMISTIC

FOLLOWING upon the meeting held on Tuesday of last week, a great deal of work has been put in by members of the London and Home Counties Branch, C.E.A., to make effective the percentage resolution adopted by the meeting.

The meeting was called to receive the Report of the Executive Committee regarding the steps to be taken to put the 40 per cent. resolution into effect. The discussion dealt with the means which might be adopted by renters' representatives to weaken the effect of the resolution.

Seventy per cent. of the branch membership was present at the meeting, and adherence to the principle of not paying more than 40 per cent. for any one feature was agreed to.

Since the meeting members of the Executive Committee have interviewed other members, and the signatories to the percentage resolution is now fully 85 per cent. of the membership. Efforts are being continued in the hope of securing practically a 100 per cent. association with the resolution.

Speaking to a *Kine.* representative, Arthur Taylor, secretary of the London branch, said, "Personally, I think the result of this campaign has been to open the eyes of all our members and silenced those who have talked of a lack of loyalty to branch decisions.

"The defeatist attitude towards the C.E.A. has been fought down, and we hope to interview members in every district and make the resolution 100 per cent. effective.

"The effort has been by far the most successful campaign we have ever carried out with regard to film rentals."

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LEWIS MILESTONE TO DIRECT IN ENGLAND

COLUMBIA'S AMBITIOUS PRODUCTION PLANS

IN addition to making the necessary distribution arrangement for the Columbia product, Harry Cohn, the President of Columbia, who sails for New York today (Thursday), intends to confer with Joe Friedman and Gilbert Miller concerning the ambitious plans he has in view for British production.

Mr. Cohn will be accompanied by his wife, Lewis Milestone, the famous director of "All Quiet on the Western Front" and other films, and Lawrence Stallings, one of America's foremost playwrights and the author of "What Price Glory?" Both Stallings and Milestone were recently signed by Columbia.

One of his first duties will be to get under way the Leslie Howard-Gilbert Miller production of "La Femme Ravie," which will be titled "The Lady Is Willing." Jo Swerling, Columbia writer, has already prepared an adaptation of this play for the screen. Leslie Howard, who is now at work in Hollywood, will probably leave for London in time to join Mr. Cohn there early in June.

There is a distinct possibility that Lewis Milestone will produce a number of productions for Columbia in London, and the signing of this director, as well as Mr. Miller and Laurence Stallings, is an indication of the ambitious programme Mr. Cohn has outlined for himself and the company on its first producing venture in England.

PRICE CUTTING

A SHEFFIELD BATTLE

Another admission price cutting war is going on in the East End of Sheffield, and the twopenny seal has been introduced. Considerable feeling exists and there is a threat of a one penny matinée price. Efforts for peace are being made, and it is hoped wiser counsel will prevail.

The cutting of admission prices has been responsible for a great deal of bitterness at Sheffield during the last twelve months. The C.E.A. has endeavoured to tackle the problem without a great deal of success, for, naturally, the amenities provided at the hall are a factor when fixing prices of admission.

There was, however, a tacit understanding that the minimum price should be fourpence including tax, but this has been broken on several occasions.

Admittedly, things are very difficult for exhibitors in the East End of the City, owing to the continued severe depression in the steel trade, but there is a limit to which prices can be cut and remain a paying proposition. It should also be remembered that it is much easier to reduce prices than increase them.

"RADIO PARADE"

EMPIRE PREMIERE ON SATURDAY

As previously announced "Radio Parade," the B.I.P. screen offering, which brings to film-goers all the principal stars of the radio firmament, has been booked by M-G-M for a run at their luxury West-End theatre, the Empire, Leicester Square, and will go into the programme on Friday next, May 26.

On the opening night many of the stars, who feature in "Radio Parade," will personally attend the Empire. It is anticipated that this outstanding production will be as popular with critical West-End audiences as it has been in the provinces, where it was received with considerable enthusiasm.

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THE RENTAL BASIS

ALTHOUGH exhibitor opinion is developing on well-defined lines throughout the country, and more and more branches are signalising their adherence to the attitude taken up first by Birmingham on the question of film rentals, the whole movement is at the present time rather inclined to lose force because it is so largely dependent upon a negative point of view.

C.E.A. men have shown a commendable unanimity in their agreement about the limit at which they set their rentals. Before, however, a working basis can be arrived at fuller attention must be concentrated upon some practical scheme by which those who hire films and those who supply them can be brought to realise that their interests are in the long run identical.

No wholesaler can afford to see his clients lose money in running their businesses, and film renters are no different from other distributors. As an evidence it would not be amiss, perhaps, to ask how much money is outstanding in their books, the forced settlement of which debts would mean the closing of kinemas.

The final agreement upon this very troublesome business must necessarily be in the light of mutual interests. And although it is possible to draw a certain line and say that business on this side of it is practicable, and on that uneconomic, we are dealing in such a volatile and fluctuating kind of material that all the expectation is against any hard-and-fast rule being successful.

If it is to have any hope at all it must contain within itself an elasticity which will enable a general understanding to be adjusted to fit the infinite variations in the conditions.

Films themselves range over the widest possible differences of appeal, and what is a winner in one spot may be coldly received in what looks like a parallel area.

Sliding scale schemes have, we believe, received less attention than their ingenuity has warranted, but in this direction appears to be the only solution.

THE SCREEN IS STILL ON TOP

WHEN one depressing individual after another tells us of the difficulties the kinema has to fight it is worth while taking stock of the position. To do this with any vision is to recognise quite frankly that the entertainment provided by the screen stands alone in the heart of the people.

Let it be granted that we cannot beat the sun. There are plenty of other counter-attractions, but how many of them really mean anything?

Were we not told that broadcasting sounded the knell of the kinema? There are few homes now without their set, but the people who seek entertainment do not hesitate in their choice. It is a matter of business ability and the general well-being or otherwise of the district which decides the prosperity of the exhibitor, not the faithful public, which has never faltered.

While we can offer a man and his family something they can laugh at, something which takes their minds off the troubles of the outside world, there is no fear for the popularity of the kinema. And a laugh in the company of a few hundred of your fellowmen is one of the finest tonics that life can give.

Faulty Sound Reception—a Diagnosis

by C. W. Glover,

A.M.Inst.C.E., L.R.I.B.A.

DISSATISFIED with the acoustics of his kinema, a reader has asked the Editor for the advice of an expert. This gentleman's report is of such interest and importance that we are reproducing it on this page. Mr. Glover is a specialist in acoustics who has made theory and practice work hand in hand for many years.

THE auditorium of the theatre, upon which I have been consulted with the idea of improving its acoustics, is rectangular in plan, with an octagonal domical roof over the main seating area. There is one balcony, with two private boxes at the sides and on the balcony front.

The total seating accommodation is 1,485, and the hall is used for reproduced music and speech in sound-film exhibition.

The tone of the hall for music is satisfactory, though the hearing of speech, as evidenced by the tests reported below, is hampered by the acoustic interference obtaining.

When I listened to "Non-Sync" music in all positions of the hall the volume of the music was full and the tone round and brilliant.

The notes are distinct and the instruments maintain their distinctive character. The pianissimo playing left nothing to be desired, but the louder passages and the rapidly moving articulation evidenced the effects of excessive reverberation.

Calibrated organ pipe tests gave the following reverberation times with the auditorium empty:—

256 cycles	2 seconds
512 cycles	1.7 ,,
1,204 cycles	1.5 ,,

The masking noise during the test was 30 d.b. above threshold, the masking time for a 512 calibrated tuning fork being 15 seconds.

Allowing for the constants of the calibrated pipes and the threshold shift due to the masking noise, the tested reverberation times for the standard 60 decibel range work out as follows:—

256 cycles	2.65 seconds
512 cycles	2.42 ,,
1,024 cycles	2.43 ,,

The above figures have been verified by calculation of the reverberation from the plans, the calculated time for 512 cycles being 2.45 seconds (empty).

HAVING regard to the use of the hall, the optimum reverberation times for the hall of calculated cubic capacity of 191,848 cub. ft. would be:—

	Empty.	Full.
256 cycles	2.8	1.4
512 cycles	2.3	1.2
1,024 cycles	2.3	1.2

Tests with a clapper reveal that there is a noticeable echo in the middle stalls and a trace of echo in the front centre balcony.

Consonant and vowel articulation tests gave syllabic articulation results as tabulated on my detailed report sheet for 15 representative positions in the house.

The hall is too reverberant for optimum conditions, and it will therefore be necessary to instal acoustic absorbents.

A study of the articulation test results indicates that the bad area for hearing conditions for speech extends over the middle stalls and the front of the balcony. This is also confirmed by the clapper test.

There is no doubt whatever that the offending surfaces are the three rear surfaces of the octagonal dome and the back wall *above* the balcony level.

The reflection which comes from these surfaces causes the acoustic interference in the affected area, and this may be avoided by covering the surfaces with acoustic absorbents. The treatment of these surfaces will also cure the echo.

FOR the domical ceiling surfaces, I would recommend the installation of 560 sq. ft. of Ten Test fibre board cemented on in small units and tinted the desired shade with a water stain sprayed on (not distempered or painted), or Armstrong's Corkoustic tiles 1 in. thick, cemented on, and stencilled for decoration, or Zono Acoustic plaster, which has a stippled scintillating gold surface not requiring decoration.

In each case the remaining surfaces of the dome could be painted to match, but no harm would be done by carrying the treatment right round the domical portion of the roof.

To counteract the reduction in reverberation caused by improving the hearing conditions in speech, it will be necessary to replace the curtain round the orchestra pit with resonating hard wood panels.

The panels must be stretched, and the panelling constructed in this way will take the place of the usual resonating timber orchestra pit and will maintain good musical tone.

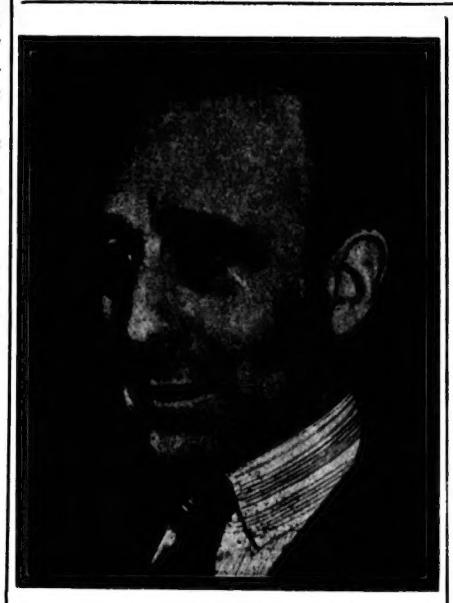
The curtain should be hung on a rail over the back wall of the auditorium behind and above the balcony seats.

This will complete the treatment necessary and provide a means of adjusting the reverberation to suit the number of seats occupied.

With full audience the curtains should be partly drawn

The curtains may be flame-proofed by the use of a proofing solution as below:—

Boric acid 1 oz., ammonium phosphate 8 oz., water 5 pints. The solution should be sprayed on hot.



HARRY ROSE

LONG SHOTS

A.B.F.D.'s Debut—Prince as Film Actor
Film Flyers' Day Out—"Sez You"

I DON'T think there could have been many absentees amongst the people who matter in the Trade, from the "Loyalties" show on Monday evening. All showed their eagerness to give our newest company a good send-off, and were, I am sure, genuinely pleased to see that Basil Dean had worthily translated John Galsworthy's best play in screen terms. Harry Rose had every reason to be satisfied with the debut of his organisation.

AT the reception which followed one heard little groups anticipating the public reaction to the clash between Jew and Gentile nature, on which the story hinges. While it was agreed that "Loyalties" was primarily written for the more intelligent classes, I received the impression from people with practical experience that it would certainly arouse keen interest in industrial districts such as the East End of London. That it will be keenly discussed wherever it is shown is sure.

BILL O'BRYEN sailed on Wednesday for New York and Hollywood to rejoin Mrs. O'Brien (Elizabeth Allan) in California and to resume his personal business deals. During his absence his office is being carried on, as before, by W. Linnett, at 27, Old Bond Street.

"PRINCES have persecuted me without a cause," wrote a sufferer some 2,500 years ago. Time has its revenges, and this week has seen our Prince of Wales persecuted for the sake of a cause, and enduring it cheerfully.

HE submitted to having his face smeared with grease paint on Monday last at the Gainsborough Studios, and then took his place on a brilliantly lighted set for an hour and three-quarters, while camera experts and sound recorders registered his features and voice for "The Prince of Wales," a film which will be first shown at the New Victoria on June 22, in aid of the League of Mercy.

WITH reference to a recent statement that the distribution of the Indian picture "Karma" had been arranged by International Productions, we are informed by Indian and British Productions, Ltd., the owners of the film, that this business has not yet been finally settled.

NEXT Saturday, I would remind readers, gives them an opportunity to see Film Flying Club members emulating—without imitating too closely—the feats of the hell divers of the film. The place is Broxbourne, and the members will paper-chase and bomb cars—that is, those who take the air. For others there are less adventurous pastimes, including two competitions.

ADMISSION is free and members of the Trade are heartily invited. Aubrey Flanagan will despatch tickets upon application, if addressed to the Regal, Marble Arch; and he hopes to see learners going up at ten bob a time and knowing the joy of controlling a 'plane in mid-air. Passenger flights at five shillings.

LAST Sunday's Film Society show at the Astoria was not frightfully exciting. "The Story of a Simple Case" (a Russian silent made in 1931) seemed to most people rather complex than simple.

THE commentary by Dr. Canti, which accompanied "The Cultivation of Living Tissues," was very interesting. "Early Experiments in Hand-Drawn Sound" was not shown, owing to a technical difficulty, and the other item of interest was a film of the Schufftan process.

WOLFRAM'S Bioscope, Cape Town, has just been celebrating its twenty-first birthday. It is the oldest kinema in South Africa.

LONDONERS possess that great gift of utterly disconcerting folk with a brief word or catch phrase. Had it not been for a deftly aimed "Sez You" at the Albert Hall last Thursday Victor McLaglen might have had a good reception, but that "Sez You" spoiled it.

IT was only Victor's big smile that won the audience back, but even then the crowd would rather see a scrap than a smile any day, and the seconds' appearance in the ring for the Doyle—Humbeck fight gave Victor short shrift.

A NEW weekly bearing the title *New Britain* makes its appearance this week. Its special interest for *Kine.* readers is that John Grierson, whose Empire Marketing Board films have been so highly praised, is to be its film critic.

THE association of Sam Eckman, Junior, Cupid and Ernest Betts, the well-known film critic of the *Evening Standard*, is enough to make any film man receiving an invitation to the Ivy Restaurant for next Friday, cancel all other engagements and attend.

FOR Ernest is cast for "The Great Lover," and the M-G-M chief is sending out the invitation to this cocktail party, held to celebrate E.B.'s renunciation of bachelorhood. And the M-G-M lion has vacated his throne to make way for a big cigar jauntily set between the teeth of Sam Eckman. It is not often a critic can so change the film firmament.

WITHOUT waiting for next Saturday, at Broxbourne, when he might have provided a sensation by falling from an aeroplane, Dillon Damen has succeeded in achieving injuries by less spectacular means. He was involved in a motor accident at some cross-roads on Sunday last, and was lucky to escape with only a crocked leg and body bruises. Mrs. Damen has severe head wounds.

THE STROLLER.

America To-day

FAKED JUNGLE FILMS BAN IN U.S.A.

MAJOR COMPANIES ON MONOPOLY CHARGE

A BLOW has been struck by the Federal Trade Commission which will seriously affect animal films when they made a ruling about them. An investigation in Washington, D.C., into "Ingagi," was held in consequence of many complaints that it was not an authentic animal picture. The Commission decided that it was misrepresentation for the most part, and decided that it could not be shown.

The exact wording of the ruling I do not recall, but it was to the effect that all scenes of a travel or animal picture must be taken in the original countries, unless the fact that other settings are used is made perfectly plain.

We have had an epidemic of so-called "authentic" animal pictures; the genuine ones have been few and far between. The poor quality and obvious "faking" had led to the recent decision.

A German Slump

Speaking of foreign made films, the German product has slumped badly during the recent weeks. Perhaps this is due to the Nazi influence and the position in which the Jews have been held in Germany recently, or maybe their good films are petering out. Whatever the reason, a number of the Trade publications have commented upon this fact.

Something will have to be done in America and done quickly if the films imported from Germany do not lose out completely. Captain Auten, for some time B.I.P. general manager in New York and now in the distribution business, was widely quoted on this subject. The *New York Times* declares that attendance has fallen off from 15 to 50 per cent. as the result of the disturbances under the Nazi régime. Captain Auten said that he had advised German film producers not to ship their product over at this time. Where a picture would normally be booked for $5,000 there is difficulty in securing $1,000, and advance bookings in different parts of the country are being rapidly withdrawn.

The Jewish population have always supported the German pictures, but they are not attending such programmes at this time. Even the bookers of "Mädchen in Uniform" had their troubles, for some audiences did not care to patronise it, even though it was a satire on the Prussian system, and is one of the best importations among the productions of the past year.

The Warner Case

The film monopoly trial against seventeen major companies and fourteen minor ones got under way in Camden, New Jersey, with fifty attorneys present and a huge truck-load of documents and contracts to be used as evidence. The Victoria Amusement Company instituted the suit charging unlawful restraint and monopoly. A large number of independents are said to be backing the Victoria Company.

The latter charge, among other things, that the Warner Company and the other defendants have been forcing arbitrary contracts upon the smaller independent theatres in Camden and elsewhere in New Jersey, preventing them from showing first run pictures.

The first witness was Albert Warner, vice-president and treasurer of the firm which bears his name. His company was described by the Victoria Company's attorney as "the master mind" of the monopoly with the other companies "more or less puppets." The judge ordered the attorneys for both sides to weed out the vast amount of documentary evidence so that the case might proceed more rapidly.

Eisenstein Criticised

I understand that a number of Eisenstein's Russian friends, who saw "Que Viva Mexico" at a secret review, did not like the English version prepared by Sol Lesser, owner of the film.

It is said that the Russians protested vigorously.

The film is to be shown to the Press next week, when I shall be able to give my impressions.

Some Production Notes

Twentieth Century Pictures has been incorporated (this is the Darryl Zanuck Company); RKO has secured the film rights to "Double Harness," and will make it soon with Ann Harding and William Powell probably featured; Columbia has withdrawn plans for making "Alice in Wonderland," leaving the field free for Paramount; Paul Robeson starts at once for Hollywood, where he will appear in the film version of his stage success, "Emperor Jones."

"The City of Song" has been secured by Madison Pictures, and will be shown as "Farewell to Love." Jan Kiepura's success in "Be Mine To-night," recently shown here at the Paramount by Universal, is expected to be of value in the exploitation of his older film.

"Alice in Wonderland"

This famous story by Lewis Carroll will not be produced by Columbia, as announced. Paramount has been working on "Through the Looking Glass," the sequel to "Alice in Wonderland," and, as considerable preparation and outlay of money had been made, Columbia decided not to go ahead with its own production.

"Peter Pan"

Donald Stuart, the clever British actor, who put on "Peter Pan" for Hollywood as a stage production, is trying to induce Mary Pickford, said to be ambitious to make a film version, to appear in a stage presentation.

Thelma Todd, Dennis King and Jimmy Finlayson, photographed with Sam Eckman, after they had made a personal appearance at the Empire in connection with the showing of Laurel and Hardy film FRA DIAVOLO (M.-G.-M.)

NEW REGENT CIRCUIT

LIST OF KINEMAS ACQUIRED

THIRTY HALLS

IT is now possible to give a list of the halls the control of which has passed from A.B.C. to the Regent Circuit, Ltd., the new chain of which R. S. Bromhead is in charge.

At the moment some thirty kinemas are affected, but it is understood that the following list may be added to.

The control of the circuit and all bookings will be carried out by Regent Circuit, Ltd., from its offices at Heddon House, 149, Regent Street:—

Lido, West Ealing; Hippodrome, Croydon; Hippodrome, Rotherhithe.

Troc, Tankerton; Gaiety, Southsea; Burlington, Torquay; Grand, Bournemouth; Assembly Rooms, Bath; Park, Bristol; Theatre Royal, Merthyr.

Regent, Bradford; Savoy, Leeds.

Metropole, Snow Hill; Astoria, Aston; Empire, Stirchley; Elite, Bordesley Green; Picture House, Erdington; Rialto, Wednesbury.

Regent, Tipton; Empire, Longton.

Gaiety, Manchester; Palladium, Bolton; Palace, Burnley; Savoy, Blackburn; Olympia, Darwen; Homer, Liverpool; Royal, Liverpool; Grosvenor, Liverpool; Garrick, Liverpool; Mere Lane, Liverpool.

S. Burns Resumes Control

A change has taken place at the Pavilion, Wombwell, near Barnsley, where S. Burns has again taken control. Mr. Burns, who has several kinema interests in the district, is making a number of changes at Wombwell. Among these is the installation of Western Electric apparatus.

Stockport Palladium Change

The Stockport Palladium has been acquired by new owners, a group of local business men, as from Monday, May 22. Mr. Mac Parker, who has been at the Palladium for thirteen years, has been retained as manager.

It is understood that a scheme of improvements, including the question of building a balcony and a completely fitted stage is contemplated.

G-B FILMS ON BROADWAY

"GOOD COMPANIONS" AND "JACK'S THE BOY"

A SIGNIFICANT and unprecedented tribute to the quality of the current production from British Studios is contained in the news that two Gaumont-British films have been awarded the distinction of playing concurrently on Broadway in the two largest picture theatres in the world.

The pictures concerned are "The Good Companions" and "Jack's the Boy." The first mentioned has been selected to play at the Music Hall, Radio City, on May 16, while the latter, under the title of "Night and Day," is opening simultaneously at the Roxy Theatre.

The change of name in the Gainsborough production is explained on the grounds that the meaning of the original title would be lost on American audiences.

Apart from this practical appreciation of British product, "Roxy" himself has cabled to the Gaumont-British executive expressing the opinion that "The Good Companions" is one of the best films he has ever seen.

FIREMEN ATTENDANTS

New L.C.C. Regulation

In granting a provisional licence for music and dancing in respect of the new Hyams house, the Troxy, Commercial Road, E., the L.C.C. stipulate that "the entire staff of the theatre be made conversant, as part of the fire drill, with the use of safety devices."

This is the first time the condition has been attached to licences.

It is understood that it is the policy of the Council in new places of entertainment which exceed a specified seating capacity to make this a condition in all new licences.

A.B.F.D. IN THE PROVINCES

REPRESENTATIVES IN KEY CITIES

THAT the newly organised distributing Company A.B.F.D. is forging ahead is well indicated by the announcement by Harry Rose, the firm's general manager, of the establishing of branches and the appointment of local managers and representatives. Well known and excellently reputed in the Trade, the following personnel has been appointed to date:—

The Manchester branch at 15, Great Ducie Street, is headed by Ben C. Gibbs. In Leeds the branch premises are at 41, Albion Street, with L. Jacobs in charge. In Scotland, Mr. Charles P. Gordon will operate from headquarters at 87, Union Street, Glasgow.

H. Goodman will represent A.B.F.D. in the South Wales and West of England area, George Snazelle has charge of the Midlands, M. Freeman that of the four northern counties, and for the Home Counties and South Coast territory S. Coronel has been appointed.

The A.B.F.D. branch for Northern Ireland and the Irish Free State is at 70, Middle Abbey Street, Dublin, where the Company's product will be handled by Louis Elliman.

3,187 Kinemas in France

Over One-Half Silent

The French Trade paper, *La Cinematographie Francaise*, publishes in its issue of May 20 the results of a statistical inquiry it has undertaken into the kinemas of France.

It establishes 3,816 as the number of kinemas playing regular programmes, of which 2,481 are equipped for sound while 1,336 are silent. This comparatively large proportion of silent kinemas is understandable when one realises that they are mainly small houses, over half of which play only one or two programmes a week.

The fact which emerges sharply and which *La Cinematographie Francaise* emphasises, is that France is a country where three-quarters of the kinemas are small houses.

Of the sound-equipped theatres, 556 give nine performances or more a week, 271 give five to eight, and 1,654 four and fewer.

Silent houses present the following figures: 531 give only one performance a week, 263 give two, 387 give three, 101 give four, 30 present five, and 18 six per week.

MODEL CONDITIONS

Rejected by Durham C.C.

The Local Government Committee of the Durham County Council states that a letter has been received from the County Councils Association requesting that the County Council should issue instructions with a view to uniformity being obtained throughout the petty sessional divisions affected with regard to the contributions to be made from the remaining 95 per cent. profits to certain charities.

The Committee did not recommend that any action be taken in this respect, but that the matter be left to the justices of those petty sessional divisions in which Sunday opening is permitted.

BECKENHAM SATISFIED WITH S.O.?

A six months' trial of Sunday films at Beckenham will end at the beginning of June. The results are said to be satisfactory, since there have been good attendances, and church congregations have not suffered in consequence.

HELP WANTED IN WALLASEY FIGHT

VIGOROUS CAMPAIGN OPENS AT HENDON

POLLING on the S.O. question takes place at Wallasey to-day (Thursday) from 12 noon to 8 p.m.

An urgent appeal to Northern exhibitors for assistance and cars is made by Robert G. Butler, the transport organiser of the local Sunday Evening Cinemas Association.

The hope is expressed that every effort shall be made to ensure success at this first S.O. fight on Merseyside. Every available car is required to win, and they should report to the central office at 280, Liscard Road, Wallasey.

As many cars as possible will be wanted at Wallasey to-day (Thursday) when a poll of the electors will take place on the issue of Sunday kinemas.

This is the first borough on Merseyside to take a vote, and whatever the result, it will have an influence on the licensing authorities of all the Merseyside towns, but most of all on Liverpool, for many years to come.

Exhibitors and their rivals, the churches, are fighting hard and have mobilised their forces into organisations that have caused a floodlight of publicity to be focused on their campaignings.

Councillor R. Hamilton Godfrey, chairman of the North-Western branch of the C.E.A., and Councillor W. Scott, an ex-chairman, were speakers at a public meeting, held at Wallasey last Thursday night.

Councillor R. Hamilton Godfrey pointed out that one could not impose religion, morals or ethics on a free people by legislation; it could only be done by moral suasion and sympathy. Noting that a number of clergymen were associating themselves with the Sunday opening movement, he declared the church must advance with the times and take advantage of every modern device that was conducive to thought or speech.

Councillor W. C. Scott remarked that many of the kinemas belonged to the small investors. That, he said, was an answer to those who declared the Industry was run by Jews and financiers. Forty million people per week visited the British kinemas, and they inevitably must benefit because many films were as good as sermons to be heard in the churches.

Another Trade speaker was J. M. Cannon, of Gaumont-British.

HENDON POLL

FIXED FOR JUNE 8

The resolution for Sunday opening in Hendon and district was strongly opposed at the town's meeting held last Wednesday, the figures being 84 in favour and 182 against.

J. Richardson, who is organising the campaign for exhibitors, immediately requisitioned a poll of the electorate, and this is to take place on Thursday, June 8, between 8 a.m. and 9 p.m. The campaign covers an extensive area, nearly 54 square miles, and includes Edgware, Mill Hill, Hendon, Golders Green and Cricklewood. An appeal for cars and helpers is made by the organisers, and all offers should be addressed to J. Richardson, Sunday Films Association, 29, Station Road, Edgware.

SPLENDID WIN AT UXBRIDGE

MAJORITY OF 450 IN STERN FIGHT

Polling took place on Saturday at Uxbridge, and a successful conclusion marked the end of local exhibitors' vigorous campaign.

The figures returned were:—

For	3602
Against	3144
Majority in favour	458

Nearly 40 per cent. of the electorate went to the poll. The organisers made good use of the exhibitors' billing sites to publicise their cause, and a talkie van with public address system did much to arouse interest. A canvassing campaign was also carried out with thoroughness, and Victor Moss, fresh from his Teddington victory, assisted in the later stages.

The splendid response to the Trade of the appeals by David Abrahams of the Regal and Major Bowlby of the Savoy, was very gratifying.

WHITLEY BAY MEETING

POLL DEMANDED

A vote taken at a town's meeting, at Whitley Bay, was approximately 10 to 1 against Sunday kinema performances, in an audience numbering about 600. More people were turned away from the meeting than gained admission, because of the limitations of the building in which the meeting was held.

The campaign in support of Sunday licences was sponsored by E. J. Hinge and Bert Miller, and against them they had the united opposition of all the church and nonconformist congregations.

While the local Urban District Council had declared itself to be in favour of Sunday opening, it was explained at the meeting that that support was not unanimous. It is now expected that a poll will be demanded, and that if this is taken, the cost to the ratepayers will be about £200.

James Cagney in PICTURE SNATCHER, a Warner Trade show on June 7

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., May 25 and Wed., May 31

Thursday

"Who Killed Harvey Forbes?"

R.C.A. Theatre. **4 p.m.**

At the request of several exhibitors who were unable to be present at the Trade show of "Who Killed Harvey Forbes?" Equity British Films have made arrangements to show this intriguing picture, featuring Lloyd Whitlock, Doris Hill, and Glenn Tryon, to-day (Thursday), at 4 p.m. at the R.C.A. Theatre, Film House, Wardour Street.

Hawleys of High Street (*Wardour*)

Prince Edward Theatre. **8.30 p.m.**

Leslie Fuller, that irrepressible "funny man" of British films, is once again the leading light of the new B.I.P. film, "Hawleys of High Street." Thomas Bentley, director of Fuller's last starring vehicle, "The Last Coupon," which played to enormous business all over the country, was responsible for the production of "Hawley's," which tells the story of two rivals, a not-too-successful draper and a butcher. Hawley, the draper, comes into a sum of money, and there follows a duel between them to become mayor of the borough.

The butcher, and Fuller's rival, is played by Moore Marriott. Amy Veness plays Mrs. Hawley. Judy Kelly is their charming daughter, and Francis Lister returns to the B.I.P. ranks as her distinguished suitor. Wylie Watson, Faith Bennett, Elizabeth Vaughan, Johnny Schofield, Mabel Twemlow and Hal Gordon make an all-comedy supporting cast.

Numerous settings include the High Street, with a fully stocked butcher's and draper's establishments unique in their realism; a cleverly reproduced police court, and some characteristic interiors embodying the Hawleys' idea of luxury.

Friday

Paramount Short Features

Carlton. **10.30 a.m.**

A representative selection of Paramount short features, scheduled for release on their September, 1933/September, 1934, programme will include two new Mack Sennett series.

"Don't Play Bridge With Your Wife," a laughable demonstration of how the course of true love can be upset by the demon bridge, will also be shown with Betty Boop's new comedy, "Betty Boop's Crazy Invention." The latest Burns and Allen comedy, "Let's Dance," new issues of the Paramount Pictorial, and the unique series of "Screen Souvenirs" will also be shown.

The Vampire Bat (*P.D.C.*)

Phœnix Theatre. **3 p.m.**

Lionel Atwill and Fay Wray, co-stars of "Doctor X" and "Wax Museum," will be seen together again, respectively as Dr. von Niemann, a physician and scientist, and his laboratory assistant.

In addition to these two stars, the cast of this Majestic picture includes several other popular players whose outstanding successes have been recorded in mystery pictures. Dwight Frye names "Dracula," "Frankenstein" and "The Maltese Falcon" as his best pictures. Lionel Belmore also featured in "Frankenstein."

Robert Frazer was seen earlier in "The Crimson Circle," and scored his greatest success in "White Zombie." Harrison Greene was prominent in "The Murders of the Rue Morgue." Maude Eburne made her screen début in "The Bat Whispers." Melvyn Douglas, whose first screen appearance with Gloria Swanson in "To-night or Never" immediately established him among the screen's most popular leading men, has appeared in one mystery drama only—"The Old Dark House."

Others in the large cast are Rita Carlisle, William V. Mong, Stella Adams, Paul Weigel, William Humphrey, Fern Emmett and Carl Stockdale. Frank Strayer directed.

Monday

Shorts (*Gaumont-Ideal*)

G.-B. Private Theatre. **11 a.m.**

The wide variety of the Gaumont-Ideal product is indicated in Monday's show of a series of two-reel comedies and Terry Toon cartoons.

The Eleventh Commandment (*Gaumont-Ideal*)

Prince Edward Theatre. **3 p.m.**

The fight for the possession of a fortune left by an elderly recluse is the theme of this exciting film, which has a vein of romance to relieve its dramatic intensity. Marian Marsh, Theodore von Eltz, Alan Hale, William V. Mong, and Lee Moran comprise the cast of this Allied Pictures production.

The Lucky Number (*Gaumont-Ideal*)

New Gallery. **9 p.m.**

Features of "The Lucky Number," which depicts the endeavours to locate a missing lottery ticket, are the exciting football and "dog" sequences taken at the Arsenal ground at Highbury and the Harringay Stadium, respectively. Clifford Mollison appears as the young footballer hero, and Gordon Harker, Joan Wyndham, and Joe Hayman have also important rôles.

Tuesday

Song of the Eagle (*Paramount*)

Carlton. **10.30 a.m.**

America passes the crisis and takes the road back in one of the most stirring pictures of the year, "Song of the Eagle," a majestic presentation of two of the most seething decades in American life, from 1913 to 1933. Such excellent players as Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone are in the featured cast. Ralph Murphy directed.

Through the startled eyes of Otto Hoffman and his family, makers of the famous Hoffman's Amber Brew, the spectator sees twenty tempestuous years pass by. Opening in 1913, in the midst of Wilson's campaign against Hughes, the picture literally races through the years of the war. One of the Hoffman boys dies and, when the war is over, the youngest son returns to enter the business. But Prohibition has intervened; the brewery has been closed; the racketeer and the gangster have come into American life. Otto Hoffman will not bow to the gangsters. All the Hoffman possessions, with the exception of the brewery, are lost in the crash that follows the years of post-war prosperity. The picture moves swiftly through the years that follow the crash; the Hoover-Roosevelt campaign of 1932, the inauguration, the bank closings, the coming of beer.

Then do the Hoffman fortunes seem to change. The brewery reopens, but, with it, the gangsters attempt to maintain their hold on beer, to terrorise the legitimate breweries, using bombs and machine guns as their main armaments. When Otto Hoffman refuses to give in, the gangsters try to intimidate him and he is killed. The picture's climax is a daring prophecy of what the United States may be called upon to face in the next few months when the lawless element find themselves deprived of their lucrative beer racket.

The Black Ghost (*Radio*)

Cambridge Theatre. **11 a.m.**

"The Black Ghost," with Creighton Chaney and Francis X. Bushman, Jnr., featured, is frankly a Wild West thriller, complete with Redskins, villains, smoking guns, wild chases and dare-devil riding.

It concerns the activities of a band of crooks who are smuggling guns to the Red men. Their activities are hampered by a masked rider—"The Black Ghost"—who succeeds in gathering sufficient evidence to warrant accusing the culprits. When he succeeds in disposing of the ringleaders, the Black Ghost discloses himself as Tom Kirby, the editor of the local paper. The action is virile and fast-moving, as befits a picture of this type, and it is no exaggeration to say there is a thrill a minute throughout the picture.

Ex-Lady (*Warner*)

Cambridge Theatre. **3 p.m.**

Bette Davis, who caused a sensation in "The Silent Voice," was raised to stardom as the result of her brilliant performance in "Ex-Lady," a story of a magazine illustrator, in love with Gene Raymond, an advertising man. She refuses to marry him, preferring the independence of her Bohemian existence. When Raymond threatens to bring an end to their relationship Miss Davis capitulates and becomes his wife.

After a brief period of happiness, jealousy and misunderstanding are forcing them apart and the two try to renew their romance by taking separate residences. New jealousies, however, make this arrangement as unsatisfactory as the first, and the picture concludes with the two returning to their first home with indications that they will find permanent happiness together. Frank McHugh, Monroe Owsley and Ferdinand Gottschalk are also in the cast.

Sweepings (*Radio*)

Prince Edward Theatre. **3 p.m.**

The most important offering of Radio's big pictures amongst the current batch is "Sweepings," starring Lionel Barrymore, supported by Alan Dinehart, Gloria Stuart, Gregory Ratoff and Eric Linden.

This is the screen version of a very successful novel by the well-known American writer, Lester Cohen, and tells a highly dramatic story of a business prince who has given his life to build up an organisation to hand down to his children, only to find that they are not worthy of their heritage. Lionel Barrymore is said to give one of the finest performances of his whole career as the dictatorial parent who sees romance in the every-day affairs of his gigantic department store and expects his family to see it as he does. John Cromwell directed.

Barrymore, as Daniel Pardway, a millionaire store owner, has devoted his whole life to the building up of his giant organisation in order that he might give his family the luxury he himself missed in his early life. His store and its organisation is his whole life, and he looks forward to the day when his sons will carry on in his place. Unfortunately, the very things to which Daniel has given his life prove the undoing of his long-cherished plans. Reared in the lap of luxury, his children all go quickly to the devil in their own particular way. Not one of them gives a thought to the source of their income or to their father's dreams.

When at last realisation of the futility of his family strikes him, Daniel collapses, and in a terrific scene lashes them with his stinging words. Likening them to the sweepings of his store room floor, he tells them that unless one of them comes to his senses and takes an interest in his business, the stock will pass to Ullman, his manager. And the old man dies, the taste of futility in his mouth.

As a book, this dramatic story enjoyed an enviable vogue in America, and as the film is interpreted by a fine cast under the competent direction of John Cromwell, "Sweepings" should prove excellent screen fare.

Sleeping Car (*Gaumont-Ideal*)

Phœnix Theatre. **8.45 p.m.**

Madeleine Carroll and Ivor Novello are the stars of this delightfully piquant story of a marriage of convenience. Miss Carroll appears as a wealthy girl who, in order to escape expulsion from France, weds an amorous sleeping-car attendant, played by Ivor Novello. The picture is based upon a story by Franz Schultz, and has been directed by Anatole Litwak, director of "Tell Me To-night." The supporting cast in this G.-B. production comprises Kay Hammond, Claude Allister, Laddie Cliff and Stanley Holloway.

Wednesday

Devil's Playground; Fargo Express (*Gaumont-Ideal*)

Prince Edward Theatre. **10.30 a.m.**

"Devil's Playground" is an intriguing commentary on all types of fishing and adventure amid the sun-lit islands of the Spanish Main. It is an adventure picture, brimful of sport and excitement.

"Fargo Express," a Ken Maynard Western drama, will also be shown.

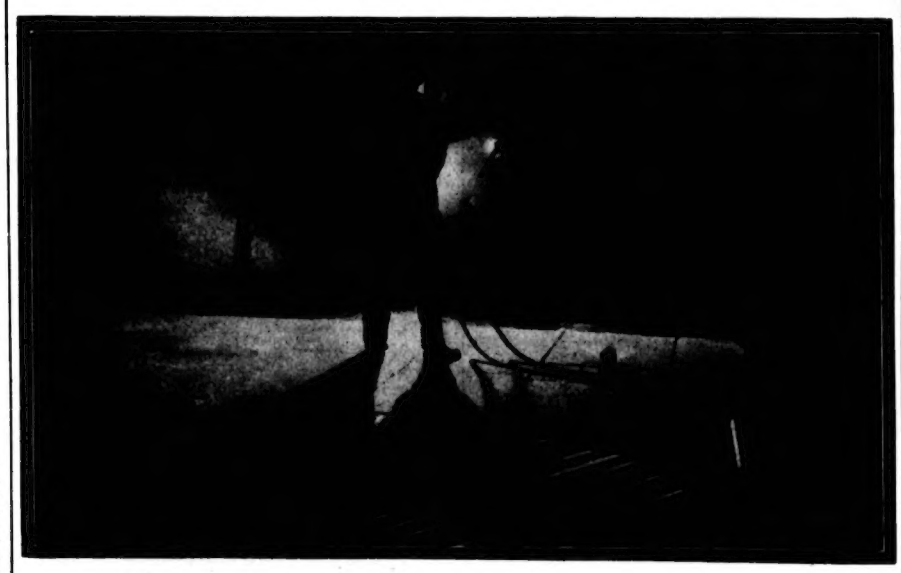
The Man Outside (*Radio*)

Cambridge Theatre. **11 a.m.**

This Real Art production, made at Twickenham, is a mystery story, starring the stage and screen star, Henry Kendal, with Joan Gardner, Gilian Lind, Michael Hogan and Cyril Raymond heading the supporting cast.

The mystery concerns the movements of a stranger who appears interested in a large country house. It transpires that the proceeds of a jewel robbery are hidden in the house, and two crooks are intent upon finding them. In the end, the man posing as the police inspector is discovered to be "The Man Outside."

Henry Kendal plays the rôle of Harry Wainwright, a private detective, who unravels the mystery. The picture was directed by George Cooper from a script prepared by Fowler Mear from the original story by Donald Stuart.



An eerie scene for THE MAN OUTSIDE, a Twickenham production featuring Henry Kendal and Joan Gardner (Radio)

Creighton Chaney and Dorothy Gulliver in BLACK GHOST (Radio)

Christopher Strong (*Radio*)

Prince Edward Theatre. **8.30 p.m.**

Great public interest is attached to "Christopher Strong," for it stars Radio's sensational find, Katherine Hepburn. No girl has ever created more attention by her first appearance than this Titian-haired tomboy.

In "A Bill of Divorcement" she captured the picture from John Barrymore by sheer force of acting and personality; "Christopher Strong" is her second picture, and she is starred. It is the film version of Gilbert Frankau's novel of the same name, and Katherine Hepburn plays the part of a dare-devil aviatrix who goes through life wresting from it every thrill she can. It is an ideal rôle for the tempestuous star, and should cement the hold she got on the public with her performance.

Opposite Miss Hepburn is Colin Clive as the English aristocrat with whom she has a clandestine romance which she brings to an abrupt and heroically self-sacrificing conclusion when it threatens to disgrace the man she loves.

Radio Pictures are confident that "Christopher Strong," based as it is upon a successful English novel and starring screendom's latest star, will be one of their outstanding pictures for the current season.

Gilbert Frankau's story concerns the clandestine romance between Sir Christopher Strong a highly placed diplomat, and Lady Cynthia Darrington, a daredevil aviatrix, who has been so busy breaking air records that she has not had time to fall in love. Sir Christopher has been placidly married for nearly twenty years, and rumours of his attachment to Lady Cynthia are on the point of wrecking his career when Cynthia decides to find her own solution to the tangle by "accidentally" crashing her plane whilst attempting an altitude record.

"Safety Last" as Sound Film

British Lion to Handle Famous Lloyd Film

"Safety Last," the biggest laugh-raiser ever made by Harold Lloyd, has now had sound added to it, and was Trade shown at the Phœnix Theatre by British Lion on Wednesday morning.

This sound version is being distributed by British Lion, who are confident that it will enjoy an even greater success in its new form than it did when it was first issued.

"Safety Last" deals with the adventures of Harold Lloyd as a "human fly," in other words, a climber of skyscrapers. Playing opposite him is Mildred Davies, to whom he is now married.

"THE TRAGEDY OF EVEREST"

RETAINED AT THE RIALTO

"The Tragedy of Everest," the epic of a daring and heroic attempt to conquer Everest, dramatically described by Captain Noel, F.R.G.S., enters upon its second triumphant week at the Rialto on Monday. In view of the tremendous amount of interest taken in the present expedition, it is only natural that the public are clamouring to see the magnificent picture at the Rialto, which shows the terrific hazards these intrepid explorers take on expeditions of this kind.

"THE PUBLIC BE HANGED"

"HOUSE BREAKING" BUSINESS IN NEW YORK

Under its American title of "The World Gone Mad," the P.D.C.-Majestic production, "The Public be Hanged," played at the magnificent Radio City Roxy Theatre for one week commencing April 14.

In a recent issue of "Variety," the business for the week is described as "house breaking"!

Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian and Louis Calhearn are starred in "The Public be Hanged," the release date of which is fixed for July 24.

50% IS UNECONOMIC

IT IS A TRUISM to say that to-day more than ever, big pictures count. Last week's receipts won't pay next week's bills, and the only way to prevent the goodwill of your theatre diminishing is by showing pictures that are bigger and better and different from those you have been showing. Programme pictures easily satiate the public's palate, and you can only retain your crowds by buying your product with brains.

You know how recent successes of ours like "The Maid of the Mountains," "Sleepless Nights" and "Let Me Explain Dear" helped to restore prosperity, and it is in your own interests to break with precedent and encourage new ideas.

With that in mind B.I.P. have engaged some of the world's outstanding screen personalities, such as BEBE DANIELS, CONSTANCE CUMMINGS, BEN LYON, THELMA TODD, SALLY EILERS and VICTOR VARCONI, magnetic names that will "pull" at your box-office.

In the next few weeks we will be showing to the Trade pictures that will set a new standard both in entertainment and ideas. Our exhibitor friends will be interested and gratified to know that in spite of the increased production costs necessitated by this courageous foresight, we pledge ourselves not under any circumstances to insist on 50%, although a number of the pictures in question will definitely come under that category. We have long sensed that 50% is uneconomic, and with a means on our hands to force this as we could have done with "Maid of the Mountains" we did not do so, which, in effect, gave exhibitors an additional 10% profit.

Our objective now, as in the past, is to further consolidate the goodwill, which we flatter ourselves exists between exhibitors in this country and ourselves, and we realise that the continuance of our relationship must be based on co-operation.

WARDOUR THE EXHIBITORS' FRIEND

THE COMPANY THAT WAS FIRST TO ABOLISH GUARANTEES

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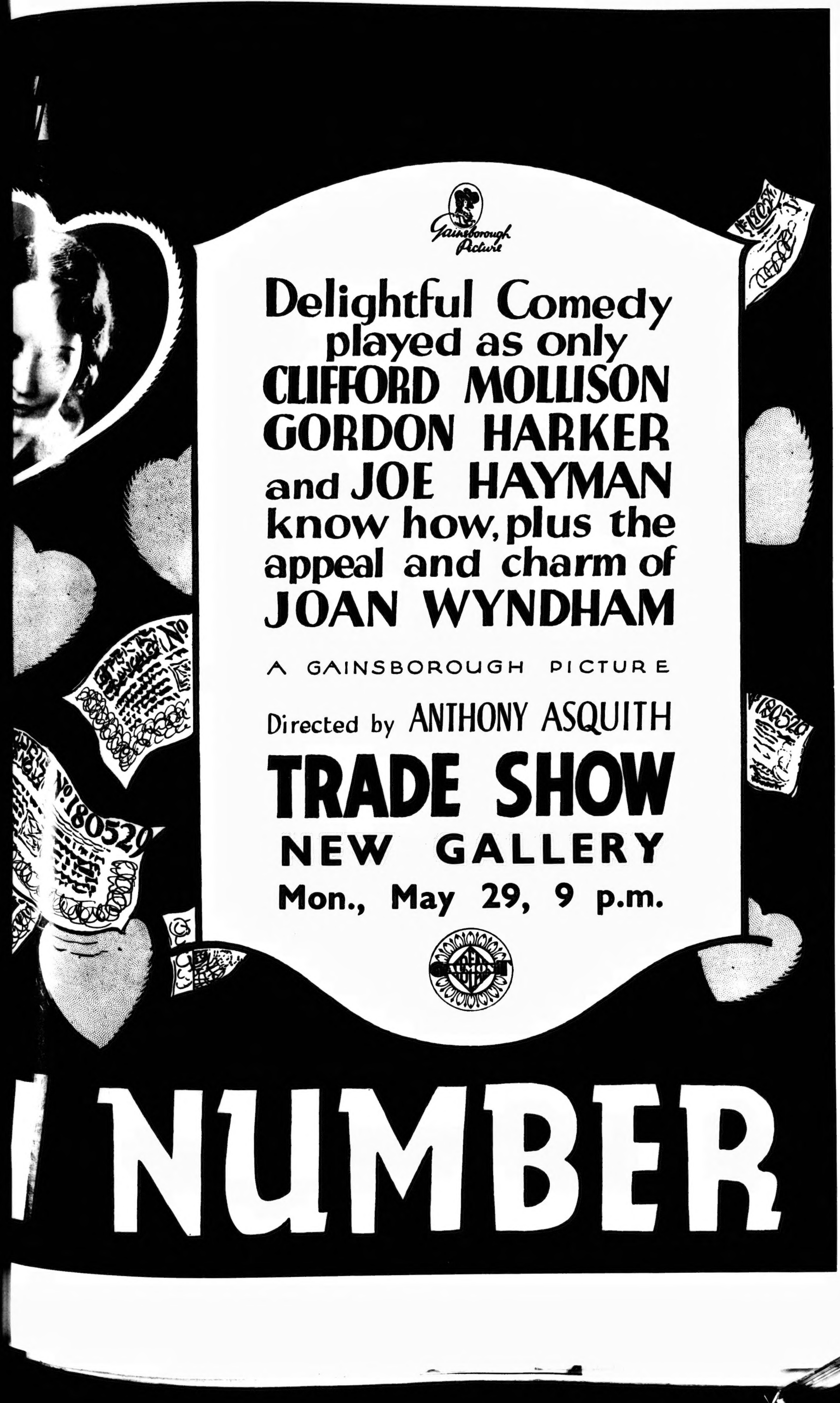
THE LUCK


Gainsborough Picture
Delightful Comedy played as only CLIFFORD MOLLISON GORDON HARKER and JOE HAYMAN know how, plus the appeal and charm of JOAN WYNDHAM
A GAINSBOROUGH PICTURE
Directed by ANTHONY ASQUITH
TRADE SHOW
NEW GALLERY
Mon., May 29, 9 p.m.
NUMBER

SCOOP!

—on its way from Washington, U.S.A.,

The TIMELIEST PICTURE EVER CONCEIVED....

●

Universal presents an unusual motion picture biography of President Roosevelt . . . included will be Prime Minister Ramsay MacDonald's recent visit to U.S.A. . . . a showman's picture in every sense of the word . . . released on June 12th, the day of the World Economic Conference! WATCH FOR IT!!

●

President Franklin Delano Roosevelt

"Universal offers a quick money clean-up and a timely-released picture to cash in on front-page spreads everywhere!"

The FIGHTING PRESIDENT

STEP OUT WITH UNIVERSAL

B.I.P. ACTIVE ON BIG SCHEDULE

FAMOUS STARS AND ACE DIRECTORS BUSY

NOT for some time past have the B.I.P. studios at Elstree been so active as they are at present. The pick of American and British directors are engaged upon the five productions of the very first importance which are now in work. Allan Dwan, Thomas Bentley, Monty Banks, Gene Gerrard and Paul Stein. The long list of top rank stars under the B.I.P. banner comprise such box-office favourites at Bebe Daniels, Sally Eilers, Ben Lyon, Thelma Todd, Henry Victor, Leslie Fuller, Gene Gerrard, Stanley Lupino, etc.

Sally and Ben

Production has commenced on Allan Dwan's first B.I.P. picture, "I Spy," which stars Ben Lyon and Sally Eilers. A strong cast has been engaged to support the players and includes Harry Tate, who has been contributing much to the gaiety of the studios.

H. F. Maltby, who returned to action last week to play a small part in "The Love Nest," has been prevailed upon to play in two films at once, and will play an important rôle in "I Spy," as the head of a Secret Service agency. Harold Warrender, Henry Victor, Denis Hoey, Andrews Engelman and Marcel Rogez are also in the cast.

Scenes have been filmed this week in the cocktail bar of a French hotel, against which background Sally Eilers makes her British screen début.

Leslie Fuller is Barracked

For this new Leslie Fuller starring vehicle which commenced production last week four very interesting additions to the cast have been made. Viola Lyel, Enid Stamp-Taylor, Charles Gerrard and Dorothy Vernon will all play important rôles.

Romantic scenes have been filmed with John Mills and Daphne Courtenay, the B.I.P. baby, as the leading players, and a hilarious party given by Bill, a chimney sweep, to his friends, amongst others, the local greengrocer and baker. Marion Dawson, who also plays a leading rôle in "Bill M.P.," is responsible for many of the laughs in this scene, by reason of her antics on a harmonium.

Last week some strenuous scenes were shot of Fuller being barracked at a political meeting. He was assailed by ripe fruit, rotten tomatoes and cabbages, amongst other weapons, but aided and abetted by Moore Marriott, he was not slow in responding to the onslaught.

Bebe Daniels at Work

Bebe Daniels has been having a very strenuous time this week in a gymnasium, where she has been putting in good work on the trapeze, and at the punch ball.

Sally Eilers, a great friend of Bebe's, is also working at the studios, and although their friendship is of long standing, when she paid a visit to the "She Wanted Her Man" set this week it was the first time she had ever seen her friend at work—and then it was to see her upside-down.

This scene has been succeeded by a very charming interlude in Bebe's boudoir, in which she tries her hardest to bring an unwilling suitor up to scratch by making love to a non-existent admirer.

Gene Gerrard Busy

"The Love Nest," the Gene Gerrard comedy, which is being directed by Thomas Bentley, is keeping well up to schedule, and this week the director has been making use of the sunshine, "shooting" on the lot. A charming house, "The Love Nest," has been specially built for the occasion, surrounded by a landscape garden so realistic that it must be seen to be believed.

"You Made Me Love You"

This comedy, under the direction of Monty Banks, boasts some of the most delightful settings the Elstree art department have yet designed, and this week a most realistic old English public-house, complete with beer, has been erected. Here some hilarious scenes take place between Stanley Lupino, the star of the film, and Thelma Todd, his romantic opposite.

ARTHUR CUNNINGHAM

FRENCH STUDIO REGULATIONS

Restrictions on Foreign Artists and Staff

From Our Own Correspondent.

BY the terms of the decree of April 23, decided by the French Government, to be put into operation on June 1, only 10 per cent. of foreign players and musicians can be employed in a French studio. However, 50 per cent. of the technical staff (sound engineers, photographers and cameramen) may be aliens until the end of this year, after which the quota will be 45 per cent. until June, 1934, 35 per cent. for the following six months, and 25 per cent. only dating from 1935.

Likewise, 10 per cent. foreign supers will be allowed when less than 100 are employed, 15 per cent. up to 200, 20 per cent. from 201 to 300, and 25 per cent. when over 300; 95 per cent. of staff working in a French studio, other than above, must be French citizens.

A Paris Exhibition

An international exhibition of the moving picture Industry will be held in the Exposition Park, at the Porte de Versailles, Paris, from June 15 to July 2. Every form of material for the kinema and photograph industries will be displayed, and there will be a continuous show of the season's features in a theatre seating 1,500.

Productions

A. Osso has an ambitious programme for next season, for which Charles Boyer (who starred the French version of "Big House") has been engaged. Among the films to be put in hand will be "The Battle," from the book of Claude Farrere, dealing with the Japanese navy, in which Firmin Gemier will hold the rôle he played in the stage version. "L'Epervier" (The Hawk), from the comedy of F. de Croisset, is also to be put on the stocks at Billancourt.

MANCHESTER SCHEME

MAGISTRATE'S REFUSAL IGNORED

Despite the magistrates' recent refusal to pass plans for the erection of "The Pyramid" super kinema at Sale, Manchester, Mr. Buckley, the owner, has decided to begin building of the kinema.

The kinema will cost £40,000, and building commenced last Monday.

Mr. John Buckley, proprietor of the Lido Cinema, Burnage, Manchester, bought the site for £5,000, and made the usual provisional application for a licence in February of this year. Much opposition was then forthcoming by the police, residents and churches, and by the managements of two existing kinemas in Sale and one in Broadheath. The result was that the magistrates unanimously refused the application.

"Mr. Buckley has decided to proceed with the building of the kinema and shops, as originally proposed," said Mr. Gomersall, the architect, who drew up the plans. "The erection of the kinema will be pushed forward as quickly as possible."

Patricia Rossborough at the piano with Eddie Collis and his Aristocrats in PATHETONE

PENALTIES WOULD WRECK FAIR BOOKING PLAN

Leeds Trusts Exhibitor Loyalty

Increased Carbon Prices

ADMISSION prices and film rentals again took up most of the time of the monthly meeting of the Leeds branch. At the outset the chairman, JOHN CLAUGHTON, referred to the decision arrived at at the last meeting of the branch to convene a meeting of exhibitors in the South Leeds area with a view to making an effort to reach agreement on the subject of twopenny admission charges.

He informed the gathering that a well-attended meeting of exhibitors in that area was held at his theatre, but unfortunately there was no representative from the Queen's Theatre, Holbeck—a G.-B. house running twopenny admissions.

He was hopeful that other similar area meetings would be called. Members would recall that the branch had decided that they would either ask the General Council to approach the renters to bring influence to bear to stop price cutting, or else would approach the renters themselves. It was now up to them to decide.

ARTHUR CUNNINGHAM said this question had been discussed by the General Council, and it seemed clear that they had not the power to dictate to exhibitors what prices they should charge. He knew one place where a shilling seat could be obtained for sevenpence, provided that a return tram ticket was presented at the box office. It seemed to him that this was a question that could best be dealt with by each area.

Minimum of 3d.

C. P. METCALFE said that so far as South Leeds was concerned they were anxious to fix the minimum admission price of threepence. He did not think the Queen's Theatre proprietors had any intention of raising their prices unless their hands were forced.

F. COE (Pudsey): We have too many rules and regulations made by the renters now; if we can't settle our own difficulties, I am certain the renters are not the people to settle them for us.

E. HARRISON (Rothwell): The main thing is to stop price cutting, and the only way to stop it seems to me to ask the assistance of the renters. They can help us out of the difficulty, and I have no objection whatever in asking them to do so.

The CHAIRMAN: The idea is that there should be a clause inserted in the contract prohibiting too low admission charges.

Mr. METCALFE: I don't think there is much doubt that we should get help from the renters if we asked for it. I am not one of those who regard renters as our mortal enemies. Of course, when it comes to questions of film hire, we shall always be in different camps, but in practically every other issue in our Trade the interests of the renters and exhibitors are identical. You have already gone to the renter to stop the practice of putting three feature films into one programme, and he has helped you. What is the objection, therefore, to asking the renter to help with this question of admission charges?

Mr. COE: Supposing this is put into the contract, and somebody breaks it, what is the penalty? Is it suggested that such a one would have no more films booked to him? Supposing Gaumont-British refuse to fall into line, are we to take it that the renters will refuse to book for the circuit? It seems to me all nonsense.

ARTHUR CUNNINGHAM: Don't forget there is such a thing as "restraint of Trade," and we need to be careful how we move in a matter of this sort.

The CHAIRMAN: Clearly it wouldn't be fair to expect South Leeds exhibitors to take this action on their own account. They would only be penalised. I suggest that other district meetings should be called in the city first.

Mr. METCALFE: We shouldn't be the first branch to approach the renters on this matter. The South Wales branch did so, and were successful.

It was decided to defer further consideration of the subject until more district meetings had been convened in the area.

Does Leeds Lag?

The SECRETARY reported the result of the questionnaire which had been sent out to all exhibitors in the area asking them whether they would be prepared to undertake not to pay more than 40 per cent. for any film. The response, he said, had not been as satisfactory as it should have been.

C. P. METCALFE: It is extremely disappointing. There was tremendous enthusiasm at the General Council meeting on this subject, and it seemed to me one of the most encouraging things I have seen in the association for a very long time.

On this question of film hire the renters have overstepped the mark, and we have reached the point when even a worm will turn.

I would remind you, however, that it is not necessary to get 100 per cent. support for the Birmingham resolution to make it effective. **Any exhibitor who is disloyal will lose not only his own self-respect but the respect of his fellow exhibitors, and his only gain will be that he may get one batch of films before he is found out. Exhibitors who are loyal will get the permanent advantage of rental relief.**

It is significant that the four big films mentioned in the original Birmingham resolution have been booked in all parts of the country at less than 40 per cent., and in one or two centres at 33¼ per cent.

JOHN LAMBERT: What machinery are you providing to check any violation there may be of the 40 per cent. condition?

The CHAIRMAN: We have naturally to trust to the honour of the exhibitor. We can't impose any tax at all. It is simply a matter of being honourable and loyal.

Mr. LAMBERT: I am not prepared to sign a document in the absence of some check on the counterparts of contracts. We are all out for reduced rentals, because it is clear if we don't get them some of the smaller theatres will be squeezed out of existence, but in the absence of some independent check I don't see how you are going to make this thing a success.

You can't stop me signing an undertaking not to pay more than 40 per cent. and then, by arrangement with the renter, going behind the spirit of the thing. If we can't apply a penalty, we can at least devise some check that would be operative.

Mr. METCALFE: It is no use to keep on insisting that there should be a penalty clause; it is impossible. Those who are holding back because of this are merely wrecking the scheme.

Mr. METCALFE: If you get together in the districts you will be surprised how little actual disloyalty there is among our members.

Start District Meetings

ARTHUR CUNNINGHAM: Take your minds back to the effort we made at Blackpool with regard to guarantees and disc charges. We were successful. I suggest we start right away and get on with the district meetings. I move it. F. COE seconded.

The SECRETARY: I will undertake to call a meeting in every area of the branch before the next monthly meeting and to have a report ready for that meeting.

Mr. LAMBERT suggested a small sub-committee to help to expedite the scheme.

Mr. METCALFE: It is estimated that the sum of £43,000,000 is spent in admission charges to kinema theatres in this country, and if you get even a 5 per cent. reduction in your film hire it is going to be a great deal more use and benefit to you than any relief you may possibly get from the Chancellor of the Exchequer.

LEONARD DENHAM seconded the proposal to appoint a sub-committee, and this was carried.

Messrs. Denham, Coe, Lambert and Ernest Sedgewick were appointed as the sub-committee to co-operate with the officials of the branch in the organising of district meetings.

Restricting Deadheads

In reporting on General Council affairs, ARTHUR CUNNINGHAM mentioned an interesting development that had recently taken place in a city in the North in connection with the admission of the public to Trade shows. At the show of a film which was definitely in the "horror" class, there was an attendance of nearly 2,500 people, and this had caused annoyance to the Chief Constable of the city, because when this particular film was due for release it was quite likely there would be restrictions imposed regarding its public exhibition. It was just on the carpet that as a result of this police action might be taken to stop or to limit the attendance of the public at Trade shows, which would be of very great assistance to the Trade.

No Price-cutting of Carbons

Mr. GREENWOOD inquired about the price of carbons, and remarked that although film rentals were high, it seemed as if the charges for carbons were going to be just as big a burden unless something was done.

Mr. METCALFE: Well, I warned you what was likely to happen some weeks ago. There are only about five or six carbon makers, all in a tight little association of their own, and they have taken very effective steps to stop price-cutting in their products. The General Council have the matter in hand.

The position is that if you are barred from getting carbons, you have no remedy unless you can prove that there is malice behind the bar. We have no anti-trust laws in this country.

C. MASTERMAN: We are getting into a very serious position if we allow the carbon people to take charge of us in this manner and dictate terms. It is going to be a very serious charge on our businesses.

Mr. GREENWOOD: The way the business is going, I suggest we ought to adopt the French attitude, and close every theatre in the country, say, during a week in July, as a protest.

The CHAIRMAN: Supposing it is a wet week.

Mr. CUNNINGHAM: So far as carbons are concerned, it is a ring that has been formed, and the carbon manufacturers are calling the tune just as the renters are doing. They can agree amongst themselves, but the 4,000 exhibitors in the country can't. That is the whole trouble.

Mr. ROBERTS (Castleford): This new trouble has come about because of the action of firms in cutting each other's throats by reducing carbon prices and manufacturers have now reduced the charges for carbons, but they have knocked off the substantial discounts which were formerly given.

The meeting unanimously decided to urge the General Council to take early action with a view to securing better terms from the carbon manufacturers.

MEXBOROUGH CLOSING

Hippodrome to Reopen as Kinema

The Hippodrome, Mexborough, was closed on Saturday, and it is stated that when it reopens in August it will be as a kinema.

George E. Smith, proprietor of the Rotherham Hippodrome, the Premier Picture Palace, Rotherham, and the Empire Palace, Dewsbury, is the owner of the Mexborough Hippodrome, which has recently been run as a vaudeville theatre.

LOEW'S INC. PROFITS

OVER 2,000,000 DOLLARS

BIRMINGHAM SCALA RESULTS

By Our City Editor

LOEW'S INCORPORATED and its subsidiaries report a net profit of 2,186,531 dollars for the half-year to March 16. This is after providing for depreciation and taxes, but before subsidiary preferred dividends. These earnings are equivalent, after subsidiary preferred dividends and dividend requirements on 6½ dollars preferred stock of Loew's Incorporated, to 1.04 dollars per share on 1,464,205 shares of no par common stock.

Profits compare with 5,264,729 dollars, or 3.13 dollars per share on the common stock for the corresponding period of last year.

The gross profit for the past six months was 4,602,494 dollars as compared with 7,965,424 dollars in 1932.

Radio Corporation

The report of the Radio Corporation of America for the quarter ending March 31, 1933, is disappointing in that there is a complete net loss against a net profit.

After providing for taxes, interest, depreciation, amortisation, etc., the balance-sheet shows a net loss of 478,164 dollars against a net profit of 503,223 dollars in 1932.

The consolidated balance-sheet shows total income of 13,222,053 dollars against 20,585,222 dollars for 1932, out of which depreciation required 827,090 dollars against 1,218,081 dollars for 1932. No dividend is being paid on both the "A" and "B" Preferred issues.

Abbeydale Pictures

In the report of Abbeydale Picture House, Ltd., submitted to shareholders last week, a profit of £2,484 for the year ending March last was made, after providing for income-tax, interest and directors' fees. The previous year's profits were £2,625, and for 1931 £3,864, which shows a drop of over £1,000 in the past two years.

The directors recommend a dividend of 2½ per cent., which is the same as a year ago, and attention was drawn to the effect of the increased entertainments tax on suburban halls in Sheffield, which, the directors stated, accounted partially for the decrease in profits.

Inverness Dividend

At the annual general meeting of the shareholders of the Fort William Playhouse, Ltd., Inverness-shire, the chairman, George Macfarlane, in submitting the company's annual report and accounts, remarked that the company could look with some degree of satisfaction on the results achieved during the past year. After bringing the depreciation fund up to £450 and making due allowance for income-tax, the directors recommended the payment of a final dividend at the rate of 7½ per cent. per annum This sum, together with the interim dividend at a similar rate, made up a total dividend of 15 per cent. for the year.

The chairman drew attention to the strangling effect of local and national taxation on a business of this kind. Just over two years ago the site upon which the Playhouse was afterwards built furnished neither rates nor taxes. The enterprise of the promoters of the company and those responsible for its inception and management received little encouragement from the State. Since the company commenced business a sum equivalent to practically one-half of the issued capital had to be paid away either in the shape of local rates, income-tax and entertainment tax.

The shareholders unanimously agreed to a final dividend of 7½ per cent. as recommended, and, through R. G. Hillcoat, solicitor, Inverness, tendered their thanks to the directors and the staff for their useful work during the past year.

Greater Scala (Birmingham) Profits

The thirteenth annual report of the Greater Scala (Birmingham), Ltd., owners of the Futurist and Scala theatres, discloses a profit of £20,222 17s., which includes the balance of £7,903 6s. 1½d brought forward from the previous year. Out of this sum, £4,500 has been paid in interim dividend at the rate of 3 per cent., less tax, leaving a balance of £15,722 17s.

The directors (Harry Joyce, Alfred Levy, Lewin P. Samuel, M. Aubrey and Mrs. S. L. Levy) recommend that £7,500 of this sum be appropriated for the payment of a final dividend of 5 per cent., less tax, and the sum of £8,222 17s. carried forward.

Mrs. Levy, who is the widow of Sol Levy, offers herself for re-election as a director of the company at the annual meeting to be held at the Queen's Hotel, Birmingham, on May 26.

As most members of the Trade know, the Futurist Theatre is leased to Paramount, but the Scala is controlled and run by the company.

Brighter Share Market

Following the continued activity in all stock and share markets during the past week the Gaumont-British Picture Corporation issues of the kinema section were first to respond to the general rise, the outstanding feature being that of the new debentures.

Applicants who obtained an allotment of more stock than they anticipated have now been able to dispose of the same, which is now in stronger hands, and from now onwards should be a better market. On the week the 4½ per cent. new debenture stock rose £1 to £4⅛ discount. Gaumont ordinary shares were also good, rising by 1s. to 12s. 9d., while the "A" ordinary were 7½d. higher at 6s. 1½d. The preference issues remained firm.

B.I.P. ordinary and B. and D. preferred both gained 3d. at 3s. 7½d. and 3s. respectively, and A.P.P.H. ordinary were 6d. higher at 20s. 9d. All issues of the Moss' Empires Company were marked to higher levels, though no business actually took place in the shares. Similarly the new conversion issue of Madame Tussauds failed to attract business of any kind and no stock has changed hands for the past fortnight, the stock still being quoted at £98.

P.C.T. issues all showed an upward tendency of round about 3d., while the convertible debentures of Denman Picture Houses added 10s. at £105½.

In a cheerful market Gainsborough ordinary shares failed to attract buyers, these falling 4½d. to 7s. 10½d., while the 7 per cent. debentures of United Picture Theatres were also dull at £53⅜, a decline of 5s.

NEW PRIVATE COMPANIES

John Stafford Productions, Ltd. — Registered May 17. Capital, £100 in 1s. shares. Film producers, etc. The first directors are: Major Philip Hanbury and John Stafford. Solicitors: Simmons and Simmons, 1, Threadneedle Street, E.C.2. Registered office: Dorland House, 14-16, Regent Street, W.1.

Farrer Cinemas, Ltd.—Registered May 20. Capital, £1,800 in £1 shares. Kinema proprietors, etc. The directors are: Guy H. Farrer and Manley Farrer, of 38, Ember Lane, East Molesey, Surrey. Secretary: G. H. Farrer. Registered office: Central Cinema, Princes Street, Ipswich.

Plaza (Worthing), Ltd.—Registered May 20. Capital, £18,000 in £1 shares (8,000 8 per cent. preference and 10,000 ordinary). Proprietors of kinematograph theatres, etc. The first directors, of whom Louis Morris is to be one, are to hold office for life, subject to holding 500 ordinary shares. L. Morris is sole managing director. Remuneration: £150 each per annum (chairman £200). Solicitors: Billingshurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Pavilion (Ashton-under-Lyne), Ltd.—Registered May 19. Capital, £10,000 in £1 shares. To acquire the Pavilion Theatre at Old Street, Ashton-under-Lyne. The first directors are: Ernest Broadbent, Henry C. Shaw, Thos. Wood, James Travis, Wm. Draycott, Arthur C. Robertson, Ernest Kay, Robert H. Kay, Albert Taylor and John Wm. Underwood. Secretary: T. M. Fish. Solicitor: J. W. Underwood, 111, King Street, Dukinfield.

CHANGES OF NAME

Jackson and Newport, Ltd., theatre proprietors, etc., Corona Cinema, Mytham Road, Little Lever, near Bolton.—Name changed to Jackson and Newport (Lancashire), Ltd., on May 9, 1933.

New Central Cinema (Stamford Hill), Ltd., of 46, Gerrard Street, W.1.—Name changed to Leonard Gordon Estates, Ltd., on May 4, 1933.

VOLUNTARY LIQUIDATION

The statutory meetings of creditors of the **Balham Hippodrome, Ltd.; Jay Cinemas, Ltd.; Empire, Queen's and Scala (Walthamstow), Ltd.; and Southchurch Entertainments, Ltd.**, 29, Charing Cross, Road, London, W., were held on May 17 at the Holborn Restaurant, London, W.C. L. H. Jackson, the managing director of all the companies, presided.

Mr. Burford Judge, solicitor to the companies, stated that the shareholders had previously met and passed resolutions for voluntary winding-up, but had not nominated a liquidator.

With regard to the individual financial positions of the companies, the liabilities of the Balham Hippodrome, Ltd., included trade creditors' claims, £5,000; the bank were creditors for £1,100; Mr. Jackson was a creditor for £6,570; The Empire, Queen's and Scala (Walthamstow), Ltd., ranked for £1,000, and Southchurch Entertainments claimed £1,100. The liabilities of Jay Cinemas, Ltd., totalled £5,184, and included trade creditors, £900; Mr. Jackson was a cash creditor for £3,384, and Southchurch Entertainments, Ltd., £900. The Empire, Queen's and Scala (Walthamstow), Ltd., owed the trade £6,600; Mr. Jackson was a creditor for £4,600; the bank claimed £1,400, and the amount due to subsidiary companies was £1,100. The Southchurch Entertainments, Ltd., were debtors to the trade for £13,700; the bank's claim totalled £3,200, and Mr. Jackson was a creditor for £2,000.

Creditor for £29,000

Mr. Judge said that it would be seen from those figures that Mr. Jackson was by far the largest creditor, his total claim against the companies approximating £29,000. In addition to advancing cash to the concerns, he had guaranteed certain creditors for £12,000. During the past three years Mr. Jackson had drawn only £500 from the companies by way of remuneration. He had been connected with the film Industry for some time, and during 1927 and 1928 was engaged in the City. His transactions there resulted in his having made a considerable fortune, the major portion of which was invested in the companies, and had been lost

An Unsuccessful Circuit

Continuing, Mr. Judge said that the first company to be formed was Jay Cinemas, Ltd., in January, 1930. The Cosmos Cinema and the Opera House at Tunbridge Wells were acquired by the company, but the venture proved unsuccessful, and in October, 1932, the leases of the premises were sold for £10,000. A condition of the sale was that the trade liabilities should be discharged, which at that time amounted to £7,000, and £6,000 had been applied in the reduction of those debts, whilst the balance of £4,000 was loaned to the other companies. In October, 1930, the Empire, Queen's and Scala (Walthamstow), Ltd., was registered, but that concern had made little profits. In the same year Southchurch Entertainments, Ltd., was formed to operate various kinemas on the South Coast, including the Plaza and Regal at Southend. With regard to that company, the overhead charges had been extremely high in relation to the gross profits. The Balham Hippodrome, Ltd., was incorporated in April, 1932.

Mr. Judge said that efforts had been made to dispose of the leases, but so far a sale had not resulted. The assets of each of the companies were negligible.

The matter was fully discussed, and Mr. F. Harraway, solicitor, representing a large number of creditors, proposed that A. H. Partridge, of Messrs. Fincham, Partridge and Co., C.A., Warwick Court, Gray's Inn, W.C., be appointed liquidator in respect of Southchurch Entertainments, Ltd. That proposition was seconded and declared carried, a committee of inspection being also appointed. With regard to the three remaining companies, separate resolutions were taken, and in each case Mr. Partridge was appointed liquidator, with a committee of inspection.

Several creditors who did not vote stated that it was their intention to have the matter dealt with in compulsory liquidation.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/-	3/1½	+-/1½
,, ,, 7½ % Pref. ...	16/3	16/6	+-/3
A.P.P.H. Ord.	20/3	20/9	+-/6
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	1/-	-/10½	—/1½
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
,, & Dom. Defd. 1/-... ...	-/3	-/3	—
,, ,, Prefd. Ord. ...	2/9	3/-	+-/3
In. Films (Props.)10/- Ord.	-/4½	-/4½	—
,, Inter. Pic 5/- Ord. ...	3/4½	3/7½	+-/3
,, ,, ,, 8% Pref. ...	18/-	18/-	—
,, Lion Prefd. Ord.	2/-	2/-	—
,, ,, Defd. 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
,, ,, 7% Conv. Deb. ...	£105	£105½	+10/-
Gains. Pic. Ord 10/- pd. ...	8/3	7/10½	—/4½
Gaumont-British Ord. 10/- ...	11/9	12/9	+1/-
,, ,, "A" Ord. ...	5/6	6/1½	+-/7½
,, ,, 5½% New Pref....	18/3	18/1½	—/1½
,, ,, Converted Pref.	18/-	18/1½	+-/3
,, ,, 6½% 1st Mort. Deb.	£103	£103	—
,, ,, 4½% New Debs. (£50 pd.) ...	5⅜ dis.	4⅜ dis.	+£1
General Thea. Pref.	10/9	10/7½	—/1½
,, ,, 6½% 1st Mort. Deb....	£96½	£96½	—
Ldn & South Super Cin. 2/-Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/6	2/6	—
,, ,, £1 Cum. Pref. Ord.	25/3	25/7½	+-/4½
,, ,, 5% 1st Mort. Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/2	1/2	—
Moss' Empires £1 Ord.... ...	9/3	9/4½	+-/1½
,, ,, £1 Cum. Pref. ...	7/3	7/6	+-/3
,, ,, 6% Deb.	£98½	£99	+5/-
,, ,, 4% Perp. Deb. ...	£62½	£62½	—
P.C.T. Ord. 10/-	18/9	18/9	—
,, 7½% Pref. Pt. Ord. ...	21/9	21/10½	+-/1½
,, Cum. "A" Pref. £1 ...	26/3	26/3	—
,, ,, "B" ,, ,, ...	23/6	23/9	+-/3
,, 6% 1st Mort. Deb. ...	£106½	£106½	—
,, Const. 7% Pref.	21/3	21/4½	+-/1½
Stoll P.T. Corp.	3/-	2/9	—/3
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
,, ,, ,, 7% 1st. Mort. Deb.	£64	£63⅜	—5/-

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

G. S. Mackie's Reading Appointment—Camden Town's New Managers—Bradford Resignations —Directors' Gift to L. Sullivan

G. S. Mackie has been appointed manager of the Vaudeville Theatre, Reading, in succession to his brother Lyon Mackie. Mr. Mackie has had an extensive kinema and theatrical experience, and for some years past has been circuit supervisor for County Cinemas, Ltd. During the war he held a commission in the Black Watch, serving abroad with the 51st Division.

G. S. MACKIE

Lyon Mackie, director of County Cinemas, Ltd., and manager of the Vaudeville Theatre, Reading, has severed his connection with that organisation, and has taken over the "Three Tuns," Wokingham Road, Reading.

Dudley Hoard has been appointed to the management of the Britannia Cinema, Camden Town, N.W. Formerly manager of the Regal and Regent, Nottingham, Mr. Howard has had many years' experience in managerial positions, and in the early days he was in business on his own account at Richmond, Surrey.

Arthur O'Callaghan is leaving the Hippodrome, Willesden, to take over the management of the Bedford Cinema, Camden Town, N.W. Mr. O'Callaghan spent two years controlling the Marina, Lowestoft, before managing the Hippodrome, and among other appointments he has held is a period with Shirley Simpson as house manager and stage director of the Regal, Marble Arch, W.

F. J. Bonner has been appointed to the relief management staff of A.B.C. Until recently Mr. Bonner was chief operator of the Hippodrome, Willesden, N.W.

S. C. Marshall, of the Bedford Cinema, Camden Town, N.W., shares with Jack Saekier, who recently resigned his position, first prize in the London area drive for the Spring Quarter. Mr. Marshall, who is shortly leaving the Bedford to take up a position with Regent Circuit, is a keen publicist, and accounts of his stunts for pulling in the business whilst in charge of A.B.C.'s Liverpool house appeared many times in the *Kine*.

Dick Hartmann has resigned his position as manager of Morley Street Picture House, Bradford. While he has been in Bradford Mr. Hartmann has been very popular amongst his colleagues and staff. On Friday last they presented him with a beautiful timepiece as a token of their regard. Mr. Hartmann is entering the accountancy business.

E. R. Gibbs succeeds Louis E. Hartmann as manager of the Morley Street Picture House, Bradford. Mr. Gibbs was formerly assistant manager of the Gaumont Palace, Streatham, London, to which he went when it was opened, and he has also been acting as relief manager at Gaumont houses.

C. H. Cox, manager of La Scala, Manchester, has won the second prize in the Associated British Cinemas Business Drive in the Manchester area. This is the second quarter in succession that Mr. Cox has been among the prizewinners in this competition. A smart showman, Mr. Cox is well known to readers of the *Kine*. Showmanship column. He was among the first to be appointed to the *Kine*. Company of Showmen.

Len Sullivan, manager of the Central P.H., Sheffield, has been presented with a substantial cheque by the directors in recognition of his enterprising efforts to maintain business during the financial year just ended.

J. P. Reed, assistant manager of the Palace Theatre, Birmingham, has been appointed to a similar post at the Orient Cinema, Aston, where he succeeds Cyril Cheffins, now manager of the Empire Theatre, Stirchley, Birmingham.

Arthur Cussons has succeeded to the management of the Metropole Theatre, Snow Hill, Birmingham, following the promotion of Wilfred Briggs to the management of the Palace Theatre, Bordesley, Birmingham. Prior to his present appointment, Mr. Cussons was assistant manager of the Gaiety Theatre, Birmingham.

Frank J. Harris, manager of Chesterfield Picture House, has been elected a director of the Chesterfield Benefit Building Society.

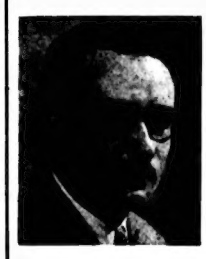
F. B. Boddington has been appointed manager of the Theatre Royal, Bolton, and supervisor of the other Universal house in Bolton, the Majestic. Mr. Boddington has been connected with Universal for several years as an exploiteer, and has worked with great success on such pictures as "Igloo," "Scandal for Sale," "Back Street," "The Old Dark House," "The Doomed Battalion," "Air Mail" and "The Mummy." His startlingly unusual showmanship method won him the cognomen of "Front Page" Boddington.

A. Gregory, who has been assistant manager to E. E. Lundy at the Forum Kinema (A.B.C.), Liverpool, for nearly two years, has been promoted to the position of manager of the Capitol Kinema, Wallasey. He takes over his new duties on Monday next, May 29.

H. D. Egginson has been appointed treasurer at the Stoll Picture Theatre, Kingsway. He will be remembered by everybody as business manager for nearly six years, of the laboratory at the Stoll Studios, Cricklewood. Now he has entered the exhibiting end of the business, where everybody will wish him every success.

Derek Ronald, solo organist of the Regent Theatre, Poole, Dorset, is to be transferred on June 26 to the Electric Theatre, Bournemouth, which is on the same circuit, for a six months' special engagement. During this period special solo interludes, featuring the Radiotone installation will be given.

W. H. Mooring has joined B.I.P., and his appointment, which commences this week, will be to the scenario section of the Elstree studios, in the department of Walter Mycroft, himself an old newspaper man. Mooring was, of course, for some years acting editor of the *Bioscope*, and since that paper was merged with the *Kine*. twelve months ago, served with Fox at Hollywood during the production and exploitation of "Cavalcade," an apprenticeship to this branch of the industry which will no doubt prove invaluable in his present post.



Henry H. Wingfield has been appointed resident organist of the Ritz, Edgware. Commencing his musical education at an early age, he studied under Dr. W. H. Harris, F.R.C.O., of Lichfield Cathedral, and New College, Oxford, and the late Dr. Coleman Young, F.R.C.O. In 1927 he became solo organist to the Bernstein Circuit, and quickly became known for his accompaniments to silent films, his musical setting for "Chang" receiving many laudatory Press notices. Later, he became assistant to Rowland-Tims at the Capitol, W., relinquishing this post to take over the appointment of organist at the Palace, Southall. Since then he has held many appointments throughout the country. Mr. Wingfield is an elected member of the Incorporated Society of Musicians (Cinema Organists' Branch).

"Cliff" Birchall is leaving the Ritz, Edgware, to take up an appointment as resident organist at the Mayfair, Tooting, S.W. Mr. Birchall has become very popular with the Ritz patrons, to whom he has presented many novelty interludes. At one time a member of de Groot's orchestra, he has held many appointments in various parts of the country, including Gaumont's Regent, Stamford Hill, Shepherd's Bush Pavilion, and the New Victoria, London and Preston.

F. E. Coombs, whose technical and humorous contributions as F.E.C., and "Hiafayda" have appeared in our columns and in the *Gaumont-British News*, is to have the opportunity of practising what he preaches this summer. He is going to Blackpool for the season to supervise the News Reel Theatre there. Mr. Coombs has at one time and another held every position from re-wind boy to manager in a kinema.

Horace Routledge, general manager for the three Rotherham kinemas owned by Cinema (Rotherham) and Electra, Ltd., won the open golf tournament promoted by the *Sheffield Daily Telegraph* on Saturday. Mr. Routledge is a member of the committee of the Sheffield Screen Golfing Society.

Jack Cohen, who has been on the sales staff of First National, Manchester branch, has joined European's Manchester branch in a similar capacity.

F. C. Brooks, after 21 years with Stoll's, many of them spent at the Alhambra, London, but for the last 14 months as manager of the Manchester Hippodrome, is leaving next week-end. He was assistant manager at the Manchester Hippodrome in 1912.

A. S. Whittaker, of the Dominion Theatre, London, has been appointed to succeed Mr. Brooks.

S.O. REFUSAL At Castletown, I.O.M.

Castletown is the only town in Isle of Man where Sunday opening is not permitted. An application by Romsey Amusements, Ltd., for a seven days' licence of the Castletown Cinema was refused by the local justices.

Evidence was called in favour of the applicants to show that there was a real demand for Sunday opening in Castletown.

Bette Davis in "Ex-Lady"

Bette Davis, who made a sensational debut with George Arliss in "The Silent Voice," has been raised to stardom as the result of her brilliant performance in EX-LADY, which is to be Trade shown at the Cambridge Theatre on Tuesday next, May 30, at 3 p.m. The cast of this Warner production also includes Gene Raymond, Monroe Owsley, Frank McHugh, Claire Dodd, and Kay Strozzi

CC

"GOLD DIGGERS OF 1933"

Scenes from GOLD DIGGERS OF 1933 (First National), in which every member of the cast is either a star or a featured player. The players are: Warren William, Joan Blondell, Ruby Keeler (who has just attracted wide attention by her performance in the "Forty-Second Street") Dick Powell, Aline MacMahon, Guy Kibbee, Allen Jenkins, Ginger Rogers and Ned Sparks. Big scale dance ensembles and specially composed song numbers are a feature of the production which will shortly be Trade shown

"THE VAMPIRE BAT"

Lionel Atwill, the author of many weirdly brilliant performances in a series of eerie pictures, co-stars again with Fay Wray in THE VAMPIRE BAT, which P.D.C. is Trade showing on Friday. He is seen as a mysterious physician-scientist, whose machinations form the pivot of a highly exciting thrill-drama.

MIDDLESBROUGH WATCHING POINTS

PROTEST RAISED AGAINST MUNICIPAL ACTION

MIDDLESBROUGH exhibitors, through the C.E.A., are carefully watching the progress of a Parliamentary Bill which is being promoted by the local municipality. It was reported at the monthly meeting of the Northern Branch, held at Newcastle, under the chairmanship of SIDNEY BAMFORD, that the Bill contained clauses empowering the Corporation to close and cover over the municipal baths, during the winter months, and to utilise them, or let them, from time to time, for meetings, concerts, entertainments, kinematograph shows or any other purpose, free from any restriction contained in the Baths and Washhouses Acts, 1846 to 1899.

There was also a clause in the Bill enabling the Corporation to make regulations in regard to hanging signs across or over any part of a street, for advertising purposes.

The secretary of the branch, ALFRED SMITH, reported that he had been in communication with the legal department of the C.E.A., in reference to this Bill, and on the advice of that department, a meeting of the exhibitors in Middlesbrough had been held, to consider the clauses of the Bill.

At that meeting, a resolution was passed unanimously protesting against the endeavour of the Corporation to secure powers to enable the swimming baths to be used for kinematograph entertainments, and the resolution was signed by every kinematograph exhibitor in the borough, and sent to the Corporation.

On the following day, stated the Branch Secretary, he received from the solicitor to the C.E.A., a communication, telling him that the promoters of the Bill had agreed to include in the Bill a clause worded as follows:—

"The restrictions contained in the proviso to sub-section 1, Section 56, of the Public Health Act, 1925, so far as they relate to kinematograph films, shall extend and apply to the provision of kinematograph shows by the Corporation themselves, under the powers of this Section, and the Corporation shall not let any such swimming bath for the exhibition of kinematograph films (where a charge is made for admission to the exhibition) unless a reasonable charge or rent is paid to the Corporation in respect of such letting."

In the view of the solicitor to the C.E.A., this additional clause did not meet the objection of the exhibitors to the powers which the Corporation was seeking, inasmuch as the Corporation was still retaining to itself the right to let the swimming bath for kinematograph performances, so long as they received a reasonable rental.

At the same time, it must be borne in mind that Middlesbrough Corporation already possessed, under the terms of their 1914 Bill, the power to give kinematograph performances without any restrictions whatsoever. By the terms of the Bill which was now being promoted, the Corporation would be limited under the Public Health Act to the kind of performance they could give.

Free Tickets and the Tax

Further reference was made by the secretary to the demand of the Customs and Excise authorities for a return, from the proprietors of a local kinema, of the shareholders who held free admission passes, and a declaration as to whether or not the purchase of a share or shares in the kinema carried the right of free admission to the kinema.

The Customs authorities, said the secretary, had now been informed that the articles of association of the company which owned the kinema contained nothing regarding the gift of free passes to shareholders, as an inducement to them to take up shares, but the custom of giving passes to shareholders prevailed with nearly every company, including the large circuits. Exhibitors were advised, when admitting shareholders free, to issue to them a complimentary ticket, through the box office.

Talkie Maintenance

It was reported that the branch secretary had written to the secretary of the Scottish branch in support of the agitation for a revision of service charges for talkie equipment, and that negotiations were to be opened between the exhibitors' representatives and the service companies.

A Stalwart

Tribute to the memory of the late Thomas MacHarg, of Wallsend, was paid by the Chairman, who remarked that Mr. MacHarg was one of the oldest members of the kinematograph trade, and one who had given valuable support to the work of the Northern branch of the C.E.A.

A vote of sympathy with Mrs. MacHarg and the members of her family was passed by the members of the branch standing in silence.

DEARER CARBONS

North-Western Branch Protest

Gordon Dudley West writes to the *Kine. Weekly*:—

"At the meeting of the North-Western Branch the following resolution was passed:—

"That this Branch strongly protests against the drastic and alarming increase in the price of carbons proposed by the newly-formed ring, consisting of Messrs. Champion and Co., Conradty Products Co., Electrical Equipment Co., Henrion Carbons, Ltd., and General Electric Co., Ltd.

"We have asked the General Secretary to take up the matter very strongly, as members are of the opinion that there is no justification for such an increase."

D. A. STEWART

LEICESTER LOOKING AHEAD

TO NEXT YEAR'S BUDGET AND GOOD FRIDAY

ENTERTAINMENT tax effort, Good Friday restrictions and newspaper advertising were the chief subjects discussed at the meeting of the Leicester branch C.E.A. on Wednesday of last week.

G. H. Scarborough occupied the chair, and the following members were present:—T. W. Roberts, E. D. Hainge, R. W. Marchbanks, G. G. Baum, J. Fisher, L. Swannick, G. Hickson, S. Bigny, and the Secretary, Mr. C. F. Bailey.

The CHAIRMAN welcomed to the branch E. Bigny, of the Floral Hall, Leicester, the latter replying and thanking the chairman and the members for their welcome.

Tax Effort Next January

Letters were read from local M.P.s, relative to the Entertainment Tax question, thanking the branch for sending figures. It was decided, after discussion, to leave the whole question now, and make another effort next January. This was seconded by Mr. BAUM, and all were in agreement.

One of the members suggested more unison among the branch, as some of the members had not obtained signatures in connection with the petition; it was hoped that the members would do their utmost when next the matter comes up.

Treasurer's Report

The TREASURER, R. W. Marchbanks, stated the credit balance to be £37 14s. 3d.

Good Friday Opening

A letter, sent by the branch to the general secretary, in connection with the conditions laid down for Good Friday opening, was passed on to Mr. Hart, who sent a reply to the branch.

The CHAIRMAN remarked that as Good Friday requires a separate licence, the licensing authorities could impose special conditions. However, as members were quite in agreement with double pay being given on this day, it was not considered useful to pursue the matter further. The grievance was that the Watch Committee should impose this condition, which made it appear as though they were forced to give double pay, whereas they were quite willing to do so, and that this has always been a recognised thing.

Newspaper Ads.

The CHAIRMAN remarked that another member and himself had called on the managing editor of one of the local papers relative to the rate charged for advertising. He pointed out that the rate for amusement advertisements was above that for any other advertisement. Despite this they were unable to come to any arrangement with the newspaper editor.

It was stated in discussion that the advertisements in connection with the kinemas made suitable reading. One member considered quite a number of people studied this page, and therefore it should be at a lower rate of advertising instead of an increased one.—The CHAIRMAN stated that it was remarked how loyal the members had been with regard to the space taken. They had made an agreement to take a certain space, and they had kept to this agreement.

One member stated they had ceased to advertise in one of the local evening papers, but this had not affected the attendance, and in fact had increased greatly his mailing list. They decided to leave the matter for the time being, and to ask Mr. Lee his opinion on the matter as he was not present at this meeting.

An Outing

L. SWANNICK suggested that something should be done from a social point of view, and it was considered a most interesting day could be arranged if they could have permission to visit the Shepherd's Bush Studios.

Mr. Swannick said he considered it important to get together so as to create a feeling of sociability and goodwill. It was therefore agreed that Mr. Hainge be asked to obtain information as to whether it would be possible to arrange for the members to visit Shepherd's Bush Studios on a Sunday, and to inform the secretary, so that the members could be made aware of any arrangements made.

The CHAIRMAN drew attention to the next General Council meeting, which will be held in Glasgow. He would do his best to attend, but could not say definitely at the present time.

As the date of the General Council meeting is on the date the branch usually hold their meeting, the branch meeting will be deferred for one week.

PICTURE OR PROGRAMME

What Does the Forty Per Cent. Resolution Entail?

SCOTTISH CRITICISM OF C.E.A. CONFERENCE PROGRAMME

THE programme for the Summer Conference, which is to be held in the McLellan Galleries, Glasgow, on the week beginning June 19, was detailed by the Secretary of the Scottish branch of the association, JOHN A. HOUSTON, at the monthly meeting last Wednesday.

Mr. Houston then detailed the arrangements (these were published in our last week's issue).

PETER PICKARD (Glasgow) passed some comments on the fact of Mr. Rowson speaking at an exhibitors' conference, and said that they would get nothing but a lot of renters' propaganda.

A P.R.S. Paper?

"I don't think he can do us exhibitors any good," he added. "I think we should get a man on this side of the Trade to speak to us. It might be of some interest to us to get an English counsel up here to give us a lecture on the P.R.S. and the Copyright Act."

Mr. HOUSTON: That is one section that has not yet been arranged.

GEORGE SINGLETON, remarking that he could not see a lot of exhibitors being interested in the P.R.S., said, however, that there was one man among them that knew more about the subject than anyone else, and that was Thomas Ormiston.

E.T.U. and the Operator

Mr. HOUSTON said that Mr. Ormiston had attended the licensing court of Glasgow, and there the secretary of the Operators' Union of the E.T.U. had raised the matter of operators' hours.

Mr. Ormiston objected to the statements made, as they were not made in the proper place. He pointed out to the magistrates that there was a Conciliation Board at which items of this kind came up for discussion. All the licences were ultimately granted.

The Charity Result

The executive had, it was stated, agreed to meet a deputation from the ministers to go into the subject of the entertainment of the unemployed.

With regard to Cinema Sunday, there was unfortunately a drop in the receipts. This was owing to the fine weather and the late occasion—March—the shows were held. The proceeds had now been divided, and the share for the city hospitals and charities would be handed over to the Lord Provost of Glasgow at 3.15 p.m. on Friday.

Service Charges

Mr. HOUSTON proceeded: A letter was received from the Empire Picture House, Anstruther, with regard to service charges, and I was instructed to reply, but I may say that these are again being considered in London just now. That is one of the important meetings James Welsh is attending, either to-day or to-morrow.

T.O. is Absolved

D. A. STEWART made reference to the criticism of Mr. Ormiston not being in the House of Commons to second a motion. He said that there was an explanation given at the time by Mr. Fuller, in which he stated that it was not at all necessary.

It was rather a misleading report about Mr. Ormiston's attitude, and he understood that the motion which was put forward did not require a seconder.

The 40 per cent. Limit

TOM ANDERSON, who is convener of the Committee dealing with the Birmingham resolution, submitted a report of the work that had been carried out. This report was stated to be private, but later in the proceedings GEORGE SINGLETON, remarking that it showed such fine progress, asked that it be made public.

The report showed that a big percentage of signatures had been appended to the forms sent out to exhibitors, and that the campaign was progressing very favourably in Scotland.

Bailie TOM TIMMONS said it was an absolute waste of time, because this matter had been brought up frequently before, without any success. He suggested that their Council in London should try to arrange a scale as laid down by the K.R.S.—in other words, a scale for A, B or C halls.

R. MCLAUGHLIN (vice-chairman), who was in the chair, in the absence of Mr. Ormiston, said he was sorry Bailie Timmons could not attend their last meeting, for if he had been there he would have been in the minority of four against the 140 members who agreed to the Birmingham resolution.

TOM ANDERSON: Bailie Timmons also mentions A, B and C halls, but A, B and C films are more important. If they stood firm he had no doubt that the renters would come down.

Mr. SHAW: I don't see why the members who were so enthusiastic at the meeting last month should not sign a penalty clause.

Mr. INGLIS then rose and said: I am not going to sign that form, because it has come to my notice that several exhibitors have signed up for "King Kong" at 50 per cent.

Mr. STEWART said that at the Torquay General Council meeting special emphasis was laid upon reports emanating from renters. Every effort to stampede this campaign would be made.

Mr. INGLIS: I understand that Mr. King has booked "King Kong" on his circuit for 50 per cent. He has paid 40 per cent. for it and 10 per cent. for a British picture that is of no use.

Mr. GOLDBERG: Mr. King told us before he left last month's meeting that he had booked "King Kong" and also another picture.

Mr. HOWARD: Mr. King assured me absolutely that on no consideration would he pay more than 40 per cent. for another picture—and I believe him.

A New Reading

Mr. MCLAUGHLIN pointed out that as he understood the resolution it meant that exhibitors should not pay more than 40 per cent. for the whole programme.

Several members expressed surprise at this, stating they thought the 40 per cent. was applicable to only one picture. Later in the proceedings Mr. SALMON made reference to this again, and said that what he took out of the wording of the resolution was that it was 40 per cent. for one picture. Mr. MCLAUGHLIN, however, said that it was for the whole programme.

Mr. RODEN (Leven): Every exhibitor in the country is trying to outdo his neighbour. I am inclined to think that most of the members come here and give a lot of lip-service that is of no use at all.

To-day in Glasgow I have been told that a man who was at your meeting when it was decided that no more than 40 per cent. should be paid, went direct to a renter's office and said to him: "Despite all the reports in the newspapers, my contract with you stands?" "Certainly," said the renter. They promise faithfulness and fidelity to the association, and yet they can't get quick enough to the renters, and get behind their fellow exhibitors, and get the picture.

I think the suggestion made by Bailie Timmons is a good one if it can be carried out. As it is we are inviting the renters to raise prices.

TOM ANDERSON objected to the way the discussion was tending. He said that he had submitted a report on how the campaign was proceeding, and the discussion as it stood was entirely out of order.

BERT GREEN also spoke, making particular reference to the effect of the campaign on the renters. They always heard of the failures among exhibitors, but they never heard about the failures in the films themselves.

A Censorship Challenge

L. DICKSON brought up the subject of a speech that was made in Dundee by Councillor Greig, who used to be, he said, a member of the C.E.A. Mr. Greig had cast certain reflections with regard to censorship, and said that parts of films before they were submitted to the censor were taken out and then put back again when a certificate was granted. That, said Mr. Dickson, was a terrible statement and an action which they knew was not done.

Mr. ALLISON (Dundee) said that the whole matter was being attended to. L. DICKSON said that he thought it should be taken up very seriously. It was a serious allegation, and Mr. Fuller should be written to.

Bob Steele in TRAILING NORTH, a Pathe picture reviewed in this issue

PERCENTAGE BASED ON QUALITY

Isy Graham's Booking Suggestion at Sheffield Meeting

INTRANSIGEANT M.P. TROUNCED BY EXHIBITORS

A LIMIT of 40 per cent. for film rentals and a suggestion that percentage terms should not be paid for films obtaining less than eight marks were the outstanding matters at a meeting of the Sheffield branch.

This was held at the Grand Hotel, Sheffield, on Wednesday evening, CLAUDE BARKER presiding, supported by A. R. FAVELL (delegate), T. MCDONALD (treasurer) and the secretary (ARNOLD R. FAVELL).

Rentals

As requested at the last meeting the local Advisory Committee had considered the advisability of following the lead of Birmingham and limiting film rental to 40 per cent. The committee recommended the following resolution:—

That following the booking of "King Kong," Sheffield exhibitors pledge themselves not to pay more than 40 per cent. for any film and that a special confirmatory meeting be held.

ISY GRAHAM said he took it that the resolution applied only to one film and not to a full programme.

The CHAIRMAN: I understand that was the intention of the committee. They would have to wait until the special meeting to see the attitude of the local circuits. Film rentals were increasing at an alarming rate, and the matter was quite as important to the circuits as it was to independent exhibitors.

A. R. FAVELL said no one could have any doubt about its importance, for it was being applied not only to big super films but to films generally. If a definite stand was not taken, 40 per cent. would increase to 50, and even to 60 per cent.

New Booking Basis?

It transpired from the minutes of the Advisory Committee meeting that NATHAN BLASKEY had given notice of his intention to move a resolution urging percentage terms should not be accepted in booking films which received less than eight marks.

ISY GRAHAM inaugurated a short discussion on this proposal, during which it was contended that these films could only be shown as special features and should be booked at a flat rental. Action was deferred pending Mr. Blaskey's resolution.

M.P.'s Remarkable Views

A report of an interview with Hugh Molson, M.P. for the Doncaster division, with reference to entertainment tax aroused a spirited protest.

The SECRETARY said that every one of the exhibitors in the Doncaster district was present at the interview and felt very strongly about this member's attitude.

Mr. Molson, said the secretary, contended that kinemas were a luxury and could stand double the tax now imposed without hurting the Industry or imperilling the collection of the tax. He declared his intention of supporting the Chancellor in his decision to maintain the existing tax, and said he would continue to do so unless it could be proved to him that the tax was becoming less profitable to revenue, as had been shown in the case of the beer tax. Kinemas would stand a lot more tax before reaching that stage.

The CHAIRMAN said Mr. Molson was apparently a useful man to his party, but his constituents ought to know his views with regard to the taxing of their innocent pleasures.

W. T. GENT said it was ridiculous to talk as Mr. Molson did when kinemas were being crushed out of existence by the incidence of the entertainment tax.

T. MCDONALD also protested against the attitude of Mr. Molson. It reflected how little was his knowledge of exhibitors' conditions or the spending capacity of his constituents. Only that morning he had received information of the closing down of two kinemas at Stockton and two others at Newcastle-on-Tyne.

Isy Graham said the tax was not only stifling exhibitors but creating unemployment. Abbeydale, he said, cost £100,000 to build, and 700 shareholders had put up £65,000 capital. Those shareholders had already lost 14s. out of each pound capital, largely as a result of the tax.

For the financial year just ended they were only able to pay 2½ per cent. dividend, although they had paid well over £3,000 in entertainment tax.

Even to pay this small dividend, the building had had to be starved, for really at least £1,500 should have been spent on renovations. They could not afford to spend this, so employment suffered.

The Tax in the House

A letter was read from the general secretary with reference to the remarks of Tom Williams, M.P., who told a deputation that the entertainment tax campaign had not been well conducted. It was their policy, said Mr. Fuller, to listen to all suggestions and endeavour to get the best from each.

An explanation of Mr. Ormiston's action with reference to the tax amendment was accepted but not considered entirely satisfactory.

During the subsequent discussion it was suggested that some means should be devised of letting the constituents of M.P.s know their views on the entertainment tax, preferably on the screen, but no action was taken.

Summer Conference Delegates

The CHAIRMAN, A. R. FAVELL, and the secretary, ARNOLD R. FAVELL, were appointed as delegates to the C.E.A. Summer Conference at Glasgow, with W. T. GENT as reserve delegate.

Hospital Collections

ISY GRAHAM said Sheffield exhibitors had always done everything possible to help the local hospitals. Unfortunately the difficulty with regard to the Sunday Opening Act had put an end to the annual Sunday performances in aid of the hospital funds, resulting in a big loss when the hospitals could ill afford it.

To make some amends for this loss he proposed that during the Sheffield Civic Week next month, hospital collecting boxes should be placed at every kinema entrance in the city, with a printed appeal.

This was seconded by HARRY BRAMWELL and carried. The earnest co-operation of every member in this effort was appealed for.

At the General Council, A. R. FAVELL, commenting on the meeting of the General Council, said there were two matters of special interest to Sheffield. These were payment for the screening of advertising films about which they had had several complaints, and non-flam film.

Those present would be pleased to know that it was agreed that advertising films should be paid for three days previous to showing.

Non-Flam

They would be particularly interested in a Board of Trade view of non-flam film because that kind of film was used by hotels who ran kinemas at Sheffield and which used to create such competition.

The Board of Trade had decided the film was not non-flam, but slow burning, and so came within the province of the Cinematograph Act.

The P.R.S.

W. T. GENT asked if nothing had been done with regard to the new proposals of the Performing Rights Society, as he had read of a likelihood of an effort being made to enforce very substantial increases.

A. R. FAVELL said there was no mention at the Torquay meeting, but the Council were fully alive to the situation and would be ready to act if necessary. If an effort was made to impose impossible terms it might be that the Government would be asked to intervene.

Several cases of hardship in connection with P.R.S. charges were mentioned.

A Doncaster Invitation

The SECRETARY reported that when the Doncaster exhibitors met Hugh Molson, M.P., he was asked to extend a very hearty invitation to the branch to hold at least one meeting each year at Doncaster.

It was difficult for several of the Doncaster exhibitors to attend evening meetings at Sheffield, and they felt that an effort might be made to meet them. Doncaster

ISY GRAHAM

men were very enthusiastic, as was shown by the way in which they turned up 100 per cent. on the deputation.

A. R. FAVELL said several branches of the C.E.A. held meetings at various centres to suit the convenience of their members. There was no reason why Sheffield should not follow suit.

ISY GRAHAM said they had already received the invitation and they ought to accept it. Coming as it did immediately after the Summer Conference, the next meeting of the branch should be a particularly interesting one. That being so, he proposed the invitation be accepted that the next meeting of the branch be held at Doncaster.

In doing so, he suggested the meeting should be held in the afternoon instead of evening, and that to ensure a good attendance of Sheffield members, those who had motor-cars should take along the others.

The SECRETARY said the Doncaster members suggested that the meeting should be held at the Danum Hotel, and it was left with him to arrange, the date being provisionally arranged as June 28.

Talkie Maintenance

T. MCDONALD asked a question with regard to reductions in the maintenance charges of the various talkie apparatus, and during an interesting discussion which followed the general opinion was that the time was overdue for a further reduction in these charges.

A. R. FAVELL explained what had been done by the General Council, and advised Mr. McDonald to write to the General Secretary for the information he desired.

SLIDING SCALE ADVOCACY

Film Hire Dependent on Average Takings

A CROWDED audience attended a special meeting of the Hull and District branch of the C.E.A. held last week, under the chairmanship of T. FAWLEY JUDGE. The meeting was specially called to discuss the questions of rentals, Sunday opening and advertising rates.

The CHAIRMAN, in opening the debate on rentals, pointed out the difficulties which beset exhibitors in a town like Hull with its large number of houses.

After the reading of the Birmingham resolution by the SECRETARY, Mr. JUDGE said that if the members passed a resolution, they would wish to couch it in more general terms rather than relating it to four specific pictures.

A Sliding Scale

Mr. MORTON advocated a sliding scale of percentages based upon the average takings of a house. He explained that if the annual returns of a house averaged £150 a week, an agreed figure might be 33⅓ per cent. for the first £150 taken, 50 per cent. for the second £150, and 50 per cent. throughout if the gross exceeded £300, and similar for houses of greater capacity, according to their normal takings.

Two main issues to be decided first of all, said WALLACE ROCKETT, were whether Hull exhibitors were paying too much for film hire, and if so, could they unite to remedy these matters? Whether the renters would agree to a sliding scale or not, was the doubt expressed by Mr. FREEMAN. The smaller houses would be penalised, and the prices of smaller stuff would be raised. Hull was a curious place, and in his opinion the only way was for the principal first-run exhibitors locally to get together and present a united front to the renters.

Mr. JUDGE said he did not see how any smart business man could consent to be bound by a fixed maximum or minimum price.

Mr. MORTON was of the opinion that the members would be playing into the renters' hands if they allowed them to bid one exhibitor up against another. If that happened they might as well not be an association.

Mr. MORTON: "A straight 50 per cent. is what we are up against. That should never be paid."

ALD. R. W. WHEELDON

Is the Council Right?

BRINDLEY EVANS, who advocated a sliding scale scheme some time ago, explained that the scale he proposed began at 15 per cent. and would involve the grading of kinemas. Continuing, he said, "A lot of 25 per cent. films are not worth even that. The renters have the say, and I think this thing can never be tackled effectively unless it is done nationally rather than locally."

The CHAIRMAN said that the General Council held that the question must be dealt with locally.

Mr. Evans had been told that some of the Birmingham exhibitors were breaking away from their resolution. If the renters would agree to a sliding scale that would be the best method of trading.

E. SEATON felt that the question could not be dealt with locally, but was a national matter.

Mr. FREEMAN: "An important aspect is being overlooked. It is not on the 50 per cent. films, but on the 25 per cent. and 33⅓ per cent. that the money is being lost. There is not enough good film product."

Mr. JUDGE: "If we could get 5 per cent. or 7½ per cent. knocked off that poorer stuff we should be getting somewhere."

After further discussion the members, on

(*Continued on page* 19.)

LOYALTY IN RENTAL FIGHT

PAT ON THE BACK FOR NOTTS AND DERBY

THE regular monthly meeting of the Notts and Derby branch, held last week at Nottingham, had E. C. MORRIS (Scala, Nottingham), the branch president, in the chair.

After the minutes had been read and confirmed, H. B. HARRIS (Lincoln) asked how many of the branch's delegates attended the last meeting of the General Council, and was informed that only one of the three was able to go so far as Torquay, where the meeting was held.

Mr. POLLARD said an agenda was issued prior to every General Council meeting, and there might well be times when this branch had no special interest in the proceedings, and in such an event for three delegates to go all the way to Torquay was not wisely spending the branch's funds.

Mr. HARRIS said they elected additional delegates on the understanding that they would attend and back each other up, to which Mr. ELTON replied that to expect each delegate to undertake, for twelve months, to attend every meeting was asking too much.

Mr. POLLARD explained that the invitation to hold the meeting at Torquay came from the Devon and Cornwall branch. The average attendance at a General Council meeting in London was 68. At Torquay the attendance was 38.

A member suggested sending a protest to headquarters against holding meetings so far away.

The CHAIRMAN: It is preposterous holding a meeting at Torquay, a four-day journey, there and back, from Nottingham alone.

Mr. HARRIS supported this.

Mr. POLLARD, however, pointed out that the Devon and Cornwall branch had a definite point in view in asking the General Council to Torquay. They had been in something of a difficulty—unable to get representative meetings, and no wonder, considering the wide area they covered. Notts and Derby was not the only branch that suffered in this connection. It was thought by the General Council that in distributing their meetings in this way they might infuse a little more life into some of the branches. And after all, he reminded members, it was not their business to dictate policy

On this explanation, the motion of protest was withdrawn.

A Lifeboat S.O.S.

A letter was read from the local secretary of the National Lifeboat Institution, offering films to be shown in connection with the Nottingham demonstration on May 27. It was decided that the president and secretary (Fred A. Prior) should communicate with individual exhibitors.

Mr. ELTON: I think the whole Industry needs a lifeboat.

Political News-reels

Giving a report of the General Council meeting, Mr. POLLARD said progress had been made in the matter of political propaganda on news reels, and one firm had given an understanding not to include any more.

He also mentioned the coming film exhibition in London which he described as a Press stunt, and with which the C.E.A. were not allied.

"The idea was," said Mr. POLLARD, "to disillusion the public in regard to the production of films. Well, you would not find a butcher anxious to show the public how he makes his sausages."

The General Council had therefore indicated that they did not think they ought to support the exhibition, in the best interests of the Industry.

Rentals: An Object Lesson

Mr. POLLARD next dealt with the question of harnessing the organisation and loyalty of the C.E.A. with reference to the high rentals of certain special films. Some said it could not be done, but he asked them to take their minds back to the Blackpool conference when disc charges were attacked and eventually conquered. He was proud to think that in that matter the Notts and Derby branch were the pioneers. Some of them had booked the films in question at 50 and 40 per cent., but a committee was now inquiring into the whole position, and he, as a member of that committee, pleaded for loyalty and co-operation so that the renters might see a united front.

Tax Campaign

Referring to the Entertainments Tax campaign, Mr. POLLARD said no campaign had ever been carried out in such a way before. Just imagine what it would have cost the brewers to have put trailers on the screen as they did. Although they had failed to move the Chancellor, he understood there was to be a debate in the House of Commons, and it was hoped that there would be some good result in the future.

And in regard to petitions, he wanted to point out that petitions presented to Members of Parliament were not the same things as petitions presented to the Government. That was where some of them went astray.

BRISTOL REDECORATIONS

Whiteladies Picture House, Clifton, Bristol, is undergoing redecoration; the vestibule is being finished in pink, blue, green and gold, while the scheme decided upon for the auditorium is gold and green on a pink ground.

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STATE FAIR JANET GAYNOR & 6 STARS	August 7
WARRIOR'S HUSBAND ELISSA LANDI & ERNEST TRUEX	August 28
ZOO IN BUDAPEST LORETTA YOUNG & GENE RAYMOND	Sept. 11
FIVE CENTS A GLASS CHARLES "BUDDY" ROGERS & MARIAN NIXON	Sept. 18
PILGRIMAGE HENRIETTA CROSMAN & HEATHER ANGEL	Sept. 25
CAVALCADE DIANA WYNYARD & CLIVE BROOK	Oct. 9
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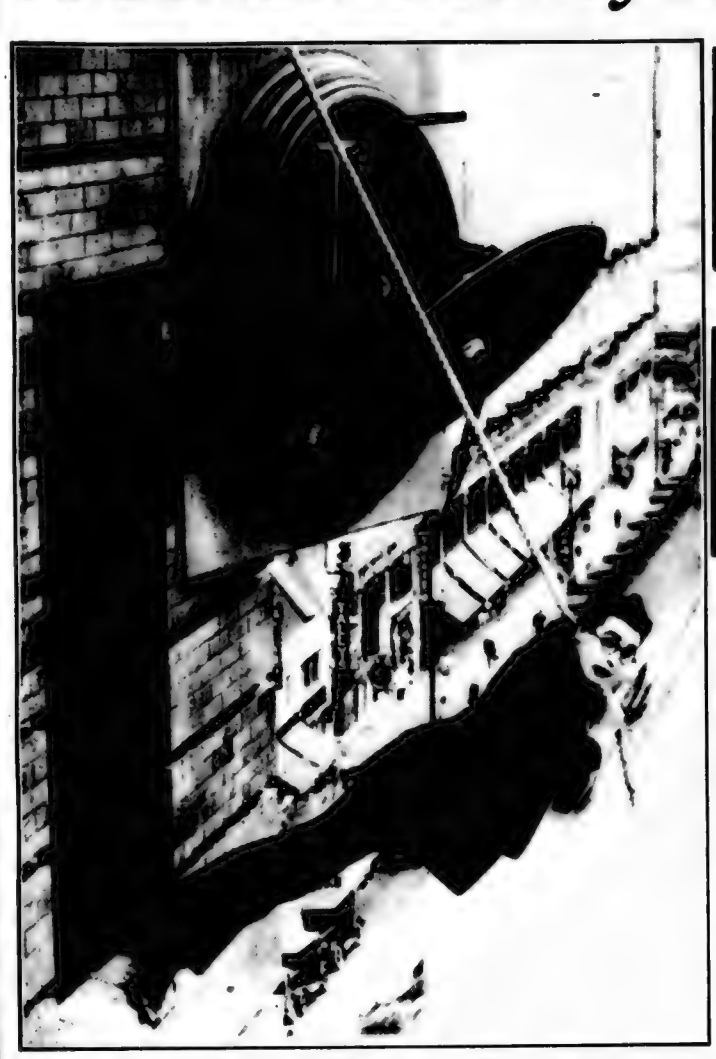

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"FRA DIAVOLO"

Laurel and Hardy, one of the most popular teams of comedians, scored another big success in FRA DIAVOLO, which is reviewed in this issue. Thelma Todd, and Dennis King are the featured players in this M-G-M production

"SONG OF THE EAGLE"

Incidents from SONG OF THE EAGLE, which Paramount is Trade showing at the Carlton next Tuesday, at 10.30 a.m. An attractive cast includes Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone

BRISTOL SUPPORT FOR PERCENTAGE MAXIMUM

70 per cent. of Members Sign Rental Resolution

F. H. COOPER

THE Bristol branch held a field day on film rentals on the occasion of its last week's meeting. Most of the time was taken up with this question, and an outstanding feature was the manner in which the independent exhibitors in the territory are rallying to the support of the resolution against excessive rentals.

The chairman, A. B. ATKINSON, said that at the last meeting a resolution had been passed regarding film rentals, and a form had been sent out to all members, which they were asked to sign. By signing they pledged themselves not to pay more than 40 per cent., either directly or indirectly, for any film. He was glad to say that a large number of these forms had been signed and returned.

F. ALAN SIMPSON, the secretary, said that 70 per cent. of the independent exhibitors in the area of the branch had signed the forms.

The CHAIRMAN expressed his surprise and pleasure at this result; formerly they had never been able to get 50 per cent. of their members prepared to stand by any agreed policy. The delegates of the Bristol, the South Wales and the Devon and Cornwall branches had met and discussed the matter, and had decided upon a working arrangement. As most of the business in the areas of all three branches was done through Cardiff they were all equally interested.

Under their constitution they had no power to enforce a penalty clause. He thought that it was unfortunate that there were people who would put their names to a resolution and afterwards refuse to abide by its terms.

OLIVER PUGSLEY remarked that he would not be bound down by any resolution. He thought he was quite competent to look after his business without signing any agreement. He would never pay 50 per cent. for a film.

GEORGE ALLEN, who said he did not intend to pay 50 per cent. for any film, objected to signing the form, as it would interfere with his method of conducting his business.

The CHAIRMAN said he quite understood that conditions and locality altered cases. One man would not sign because his competitor would not sign, but if these two men could be brought together they might be persuaded to sign, and the competition between them, which was only to the benefit of the renter, abolished.

There were cases where renters were asking as much as 60 per cent. for a certain film to exhibitors who did not take any of the other products of the firm.

No Novelty Now

They were getting back to where they were in the old silent days; the novelty of talking pictures was wearing off. Only in very exceptional cases was 40 per cent. a fair figure, the small exhibitor, if he had to pay that percentage had to show an increase of 150 per cent. on his normal takings.

F. SHEPPARD put the case of an exhibitor who was offered a batch of films—for one picture he paid 50 per cent., but he paid less than usual for the others.

The CHAIRMAN thought that that sort of thing would in the long run prove a boomerang which would come back and hit the exhibitor. They were all agreed that 40 per cent. was the highest figure they should pay for the best films that were put out.

He recognised that there were parts of the area where exhibitors were in competition. In some cases an independent exhibitor was fighting a circuit house by paying big percentages for his pictures. But the fact was that if a circuit house wanted a film it would get it. He thought the independent exhibitor could definitely rule himself out as a competitor with the circuit houses.

He suggested that they should write to all those members who had not signed the form and ask them their reason, and also if they were prepared to receive one or two members of the branch to talk over the matter. It might be perhaps that it was some little local condition that kept them from signing, and if this could be put right there would be no difficulty about signing. It was necessary that the branch should be unanimous over the matter.

A member pointed out that there were cases when the renters themselves, in spite of the fact that they charged the exhibitors 50 per cent., had a difficulty in making a profit on a film, owing to the big prices they were compelled to pay producers for the picture.

A Question for the Renter

The CHAIRMAN asked if they as exhibitors were going to encourage renters to pay such prices to enable producers to pay big salaries and heavy royalties?

E. S. L. COLLINS protested against exhibitors helping to bolster up the renters in paying these big prices.

The CHAIRMAN gave an instance of a picture which cost less than £10,000 to make, but for which exhibitors were being asked from 40 to 50 per cent. It was admitted that it was a good picture, and one that was likely to be a winner, but it cost less than £10,000, and he thought that this proved that it was not always necessary to pay big money to produce good films.

He proposed that a letter should be sent to all members who had not signed the form, asking if they were prepared to receive one or two members of the branch to discuss the matter, and see if they could help them over their difficulties in order that they could sign. E. S. L. COLLINS seconded this resolution, which was carried.

The CHAIRMAN, VICE-CHAIRMAN and GEORGE REES were appointed as a committee to undertake the duty of interviewing exhibitors on the matter.

The Conference

Amongst other business transacted was the postponement of the date of the June meeting, which would in the ordinary course clash with the Summer Conference. The meeting will now be held on June 27, a week later. It was decided that the second delegate, as well as the chairman and secretary, should attend the Summer Conference.

PENALTY FOR DEFAULTERS IN RENTAL FIGHT

Eastern Counties Discuss Scheme to Guard Against Breakaway

LOYALTY THE WAY TO SUCCESS

QUESTIONS of great importance arising out of the C.E.A. attitude on high rental charges were brought forward at the Eastern Counties branch meeting, held at the Haymarket, Norwich, last week. F. H. COOPER occupied the chair, supported by R. J. Atherton, P. Aubin, G. David, H. Handford, B. J. Land, Fred E. Monk, Sam Newberry, Reg Pareezer, R. G. Rogers, Granville Stutely, J. C. Walton, F. C. Yeates and W. Waters (branch secretary).

The 40 per cent. Limit

The CHAIRMAN, in his review of the position, said that, at a recent meeting, they had agreed to the resolution by the Birmingham branch, *viz.*, in view of the excessive rentals demanded, they should band themselves together (under a penalty of £100) and affirm that they would not pay more than 40 per cent. in respect of a film.

"A member wrote to me about 'Cavalcade,'" said Mr. Cooper, "and I was able to take up the matter with the Council, and they, in turn, with Fox. I have received a letter from this member, saying that the matter has been settled to his own satisfaction. Evidently the Council was able to bring some influence to bear in that direction.

"This exhibitor's letters displayed just resentment prior to the settlement, inasmuch as he had been taking the whole of the Fox output for six months, and then when it came to the question of 'Cavalcade,' despite the presumably high percentage asked, no confirmation was to be had unless the exhibitor agreed to take 'Fox News.'"

Mr. COOPER went on to say that everything depended on the decision of the members themselves, as to film rentals. He understood that the Birmingham branch had a written agreement, whereby any member breaking away was liable to a fine of £100. He took it that such means would induce the loyalty for which the association had so often asked. Unless members were ready to act on the lines laid down by Birmingham, one thing only could happen to them. They would have to pay rentals which they could not afford, and there was only one end to that.

A Break-away?

Replying to a question as to an alleged defaulting by a Birmingham member, whereby the whole scheme was scotched, Mr. COOPER said he was prevented from attending the Torquay meeting, and had not heard what happened. My experience, unfortunately, had been that they did get these breaks-away.

R. PAREEZER: Does not the penalty guard against that?

F. H. COOPER: It should, but it might pay some misguided exhibitor to think he can get away with it, even paying out the penalty.

S. NEWBERRY: Perhaps £110 is too small a penalty?

F. H. COOPER: If the facts are as stated, it would appear that it is too small. The remedy is in your own hands. If you all loyally abide by such a resolution you will carry sway.

A member inquired if the circuits signed the agreement, to which Mr. COOPER replied that he could not definitely say, but thought the circuits could well sign, seeing that, to his own knowledge, they did not pay more than 40 per cent.

B. J. LAND said that while in entire agreement with Birmingham's attitude, he thought the views of all the Eastern Counties branch members should be ascertained before those present committed themselves.

Renters' Optimism

The view was expressed that every firm of renters considered they possessed a winner, and the thing was growing to such an extent that, before long, exhibitors would be in business to benefit renters. Mention was made of the rapid increase in rentals asked lately for super-films, and it was definitely stated that a 60 per cent. rental had recently been agreed to within the branch.

F. H. COOPER: It rests with you whether you make a limit to your offers.

The Unwary Exhibitor Tactics

A member related how a renter's representative told him that an exhibitor said to him: "I suppose you want 60 per cent. for this?" The renter's man at once said: "Yes," and the contract was made, although he said, afterwards, quite openly, that he would have taken much less!

The CHAIRMAN: No doubt special circumstances apply to various districts but, I take it, as a whole, you agree to these suggestions made.

G. STUTELY: There are people who pay 50 per cent. not far from here. How are we to know if anybody books "Cavalcade" that he has not paid 50 or 60 per cent. and arranged with the renters to say that he has paid only 40 per cent.?

An Interim Decision

It was decided that the Secretary (W. WATERS) should get in touch with London and Home Counties branch to find out what safeguards had been decided on, and that, following this, each member of the Eastern Counties branch should be circularised and asked to sign a return, saying he would support the scheme.

Agreement was reached that any particular town in the scattered Eastern Counties district could take action similar to Birmingham, even though the whole area was not acting in concert.

A suggestion was made that the penalty amount should be increased and that the secretary should be authorised to inspect individual contracts.

F. H. COOPER announced that as soon as the secretary had received replies from all members circularised, another meeting would be convened, and it would, probably, then be possible to decide if the branch could act collectively. He said that though members present were in agreement as to the 40 per cent. limit, they were not pledged until it was clear whether a 100 per cent. branch agreement could be relied upon.

William Walker, manager of the Regent Kinema, Churchdown, Southport, collapsed and died on Thursday whilst viewing the pictures at his hall. He was formerly manager of the Albert Hall, Winter Gardens, Southport, and had managed the Coliseum Kinema, Neville Street, Southport. He was also managing director of the Bedford Kinema, Birkdale.

Hull Not to Apply for Sunday Opening Yet

(*C.E.A. Proceedings continued from page 14*)

the suggestion of Mr. JUDGE, appointed a sub-committee to consist of a film-buyer and a recognised representative from each local circuit, to meet at an early date and thresh the matter out.

Sunday Opening

The next question on the agenda was Sunday opening. In November of last year a resolution was passed by the Hull branch to the effect that there was no desire for Sunday opening in the district.

The representative of the A.B.C. circuit, who was unavoidably absent from the meeting, had sent a letter expressing approval of a move to obtain Sunday opening.

The CHAIRMAN was convinced that there was no financial gain in Sunday opening.

In some places, explained Mr. NEWMAN, it was found that the increased profits on the week, due to Sunday opening, were practically the net takings for that additional evening. Wherever the bigger circuits could get Sunday opening, they were in favour of it.

Mr. JUDGE said he did not think the people of Hull wanted Sunday opening. A poll would be necessary, and it would cost at least £1,000 to fight that.

E. SEATON remarked that at the end of a year the exhibitors would be where they were before Sunday opening was introduced. The novelty would have worn off and the profits would be back where they started. Extra staffs would be necessary.

Mr. MORTON: "If we cannot show a united front to the City Council it is no use our going forward. But if we don't have Sunday opening now we shall have it in 12 months' time. Evidently the time is not ripe for it yet in Hull.

Mr. SEATON: "We may eventually get it but we shall not make money out of it in the long run."

Mr. JUDGE: "I am perfectly satisfied that there is no money in it."

On the motion of J. WHEELDON, it was finally decided that the matter should be allowed to lie on the table, and that the Secretary should, in the meantime, obtain what data he could from branches which had already adopted Sunday opening.

Advertising

The CHAIRMAN said he was in favour of an alphabetical list of ½-in. or 1-in. advertisements in the local newspaper covering all the kinemas in the city.

After debating further on the subject, the question was relegated to the Rentals Sub-Committee for consideration.

The delegates to attend the Glasgow conference were appointed as follows:—

T. Fawley Judge (chairman), Ald. R. W. Wheeldon (vice-chairman), Wallace Rockett (secretary), A. Spinks, J. W. Wheeldon, H. Vaughan Evans, E. Seaton, A. Seaton, W. Seaton, Mr. Austin and Mr. Richardson.

OUR USHERETTE

By J. P. DAVIS

"NEXT WEEK, THE DRESSING WILL BE ATMOSPHERIC!"
BOX OFFICE
I CAN'T MAKE UP MY MIND ABOUT THESE 'ATMOSPHERICS—
"IT'S ABOUT THE ONLY THING I HAVEN'T 'MADE-UP'!"

F

Laurel and Hardy, as they appear with Dennis King and Thelma Todd in FRA DIAVOLO, (M-G-M) which is reviewed in this issue

H.O. Conditions Opposed

Congleton Council's Opinion

MORE RED TAPE

THE amended Model Conditions, recommended by the Home Office in regard to the exhibition of films passed by the Board of Film Censors as suitable for "public exhibition for adult audiences" were strongly opposed at a meeting of the Congleton (Cheshire) Town Council on Monday evening, and it was only by the casting vote of the Mayor (F. W. Gibson) that the conditions were adopted.

S. J. Foster moved that the recommendation of the Watch Committee be referred back, and said he did not see why Congleton Town Council should go out of their way to add red tape to the large quantity at Whitehall.

Mr. Foster said they had nothing to complain of in regard to picture houses in Congleton, so why should they saddle them with these irksome conditions?

"If you go to the Congleton May Pleasure Fair you can see in the flesh things which the Home Office shut their eyes to," he added.

"We want to do the right thing for the young people, but do not let us do something against those people who are providing our town with the right class of picture."

SOUTHPORT SCHEME

TO COST £250,000

The biggest private entertainments scheme ever launched in Southport comprises the construction adjacent to the Grand Theatre of a large ballroom, a roof garden for cabaret shows, an underground garage. The estimated cost is £250,000, and the promoters are the proprietors of the Garnex Theatre, of whom George Rose is managing director. In recent years the site has been utilised for a skating rink. G. E. Tonge, Southport, is the architect.

MEET THE GIRLS
in
GOLD DIGGERS
OF 1933
A First National Picture

IRISH TRADE NEWS

Ulster Preparing for Holiday Visitors

WITH the advent of the summer months many of the kinemas in Northern Ireland are arranging for interior and exterior decorations and renovations, and quite large sums will be spent in the next few weeks in this direction. Another effort will be made to make a success of the Donaghadee Picture House, which is to be equipped with an up-to-date talkie set and reopened in time for the seaside's holiday visitors.

Talkies are to be installed at the Grangegorman and Portrane Mental Hospitals, near Dublin, and at the committee of management it was decided to call for tenders for equipment at both institutions. Dr. J. O'C. Donelan, Resident Medical Superintendent, said that silent films were no longer being imported,, and those that were available would be those which have been repeatedly shown, and are out of date and defective. Of all entertainments provided for patients, kinema performances are those most enjoyed.

Opposition in Belfast.

Belfast kinemas will in future have to face greater opposition from a religious organisation which hitherto has been running silent films, but has now installed talkies, and is charging lower prices than any of the houses in its immediate neighbourhood.

Holywood, County Down, Council has passed the plans for the erection of a new picture house on the main road, which will be ready for the winter season.

PANIC AVERTED

SOUTHEND MANAGER'S PROMPT ACTION

Only a matter of seconds elapsed between the discovery of the fire in the Kursaal Grounds, Southend, and the flames taking possession of the place. The Kursaal Kinema was well in the danger zone. J. J. Backhouse, the manager, with remarkable coolness, told the crowded house that the lights would be turned off by order of the Corporation. They might come on again in half-an-hour's time, but suggested the audience should leave and have a free ticket for a future show. Less than two minutes sufficed for all the audience to be got out into the streets, and only then did they know that all around them was a burning mass of buildings. Performances are now running as usual in the Kursaal Kinema.

FILM SOCIETIES

LEICESTER'S RECORD SEASON

The Leicester Film Society has had a record season. Applications have been so numerous for membership that double performances have had to be run.

The society continued its policy of showing the major productions of foreign countries, and seven exhibitions have contained full length films from France, Russia, Germany and Sweden, in addition to many shorts from Continental studios.

The financial report shows that there is a balance of about £10. Film rentals and transport has cost about £71.

At the annual meeting of the Leicester Film Society, held on Saturday last, H. A. Silverman was re-elected chairman and Mr. Irving Richards secretary.

For Cheshire Amateurs

A scheme is afoot for the formation of a Cheshire film society, for the purpose of exhibiting pictures which are not available for presentation at public entertainments.

Miss D. E. Baerlein, of Whatcroft Hall, Northwich, is arranging the preliminaries, and has secured the use of one of the Northwich kinemas for the performances of the proposed society.

It is proposed to have one performance each month, commencing in September, and the membership subscription will be 25s. and 10s. for eight performances.

SWADLINCOTE'S NEW SUPER

Majestic Opened by H. Wragg, M.P.

SHAKESPEARE MEMORIAL THEATRE ON SMALL SCALE

The new Majestic Super Kinema in Alexandra Road, Swadlincote, was opened to the public on Monday by Herbert Wragg, M.P., in the presence of a full house.

He was briefly introduced by Percy McCann, the general manager. Mr. Wragg, who received a warm ovation, observed that every credit was due to the promoters, R. L. Kemp and T. H. Fulwood, who had been responsible for the erection of such a gorgeous kinema, which he felt would be a great advantage to the district. During the course of his speech, Mr. Wragg said that he was sure they would all wish the promoters, and Mr. McCann, the manager, all success. Such a venture, without doubt, would bring a good deal of trade to the district. The finest films would be shown there, and people would no longer have to leave their own neighbourhood to see them.

He congratulated the builders on the excellence of their work.

The Majestic provides a striking example of the developments which have been made in recent years in the art of theatre building. The interior presents a scene of exquisite beauty. One enters the roomy foyer through swinging glass doors, and immediately the footfalls are deadened by the thick rubber floor. The auditorium is lofty, with ample gangways, and plenty of space between the seats, which are all of the armchair pattern and luxuriously upholstered.

The scheme of decoration is blue, gold and silver, giving a delightfully soothing pastel effect. Everything has been contrived to provide the utmost comfort, combined with utility, and the theatre will be deliciously cool in the hottest days of summer and seductively cosy during the wintry days.

The proprietors are K. and F. Cinemas, Ltd., the managing director being R. L. Kemp. Mr. Kemp is a well-known figure in the amusement world, having had a long

Miles Mander and Joan Wyndham in LOYALTIES (A.B.F.D.) which is reviewed in this issue

experience of kinema work, while he has also run several big pantomimes and variety shows. The architect was A. Thraves, of Nottingham. F. Foster, of Basford, was responsible for the painting and decorating, Messrs. Metcalf Bros., Doncaster, had charge of the building operations. Pearson Bros., of Nottingham, carried out the electrical installation. Messrs. Griffin and Spalding, of Nottingham, put in the seating, and J. Wilson and Son, of Mansfield, carried out the fibrous plaster decorations. The latest Western Electric sound system has been established, with two of Kershaw's Kalee projectors.

The theatre has accommodation for nearly 1,500 people, there being a large circle. It is of red brick externally and in general appearance strongly resembles the Shakespeare Memorial Theatre at Stratford-on-Avon on a small scale.

B.A. AT CHESTER

A SPEEDY INSTALLATION

New British Acoustic talkie equipment has been installed at the Majestic Kinema, Chester.

Immediately the performance was over at the Majestic on Thursday night, a small body of technicians, under the supervision of Mr. Sewell, the Gaumont-British Area Sound Inspector, started work on the existing installation, and worked through the night, removing the old, installing the new. Their work did not cease until everything was in perfect order for the evening performance on Friday.

During the few days previous to the installation the loudspeaker, which is the latest type Roxy Horn, was on view in the entrance hall at the Majestic.

It is reported from Copenhagen that Victor Seastrom is to direct a film, to be made by a Danish and Swedish group working together. The film is to be a screen version of "Gjöngehövdingen," by Carit Etlar.

SOUTHPORT REOPENING

Forum Takes Place of Old Picturedrome

HAVING been reconstructed, the Picturedrome, Southport, reopened on Saturday (May 20) night as the Forum.

The opening ceremony was performed by the Mayor and Mayoress, the proceeds of the entertainment being given in aid of the local unemployment social centres.

The alterations were planned by G. E. Salt, architect, of Southport, and included a new foyer, finished in silver and gold, with doors and cash boxes executed in black and chromium. Interior decorations are in gold and blue, the majority of the work being done by Southport firms.

New seats by C. R. Harrison and Sons, of Newton-le-Willows, have been fitted, also the latest Kalee projectors fitted with Taylor, Taylor and Hobson lenses.

A new sound chamber is erected at the rear of the hall, fitted with the latest Western Electric equipment.

A perforated Pin-o-Lite screen is used.

W. Hughes is the general manager and Mr. Pickering the house manager.

The principal contractors were:—Sole contractors for decorative plastering and cement work, Thomas Southworth, of 242, Virginia Street Southport. Seating: C. R. Harrison and Sons, Newton-le-Willows. Painting, plumbing, glazing and sanitary work: Woodfall and Rimmer, 71a, London Street, Southport. Interior electrical alterations, stage colour effects, dimmers and floodlighting: C. P. Ribton, Ltd., 44, South Castle Street, Liverpool.

"LIVE AND LET LIVE"

EXHIBITOR'S APPEAL TO NEW KINEMA PROMOTERS

At Shepton Mallet an application was made to the local justices for a provisional licence for a new kinema to be erected on a site in Paul Street. The applicant was A. A. Pilkington, for whom S. W. Clift appeared. Opposition came from Harold A. Teed, the proprietor of the present kinema in the town.

It was stated that Mr. Pilkington had purchased a site for £700, and was prepared to spend from £7,000 to £8,000 on the erection of a new kinema. In the early part of the year there had been negotiations between him and Mr. Teed with a view to Mr. Pilkington buying Mr. Teed out, but these fell through.

Mr. Teed, who was represented by T. D. Corpe, wrote a letter in which he pointed out that though he was only a small exhibitor, his living was at stake. He wanted a chance to keep his living, and he appealed to Mr. Pilkington, as "a brother exhibitor, to live and let live."

The application was granted provided the building was erected according to the plan. The justices also asked that a footpath should be made along the side of the new house.

It is understood that the proprietors of the new house are A. A. Pilkington and P. J. Carter, both well-known exhibitors in the West Country. The architects are Satchwell and Roberts, of Birmingham.

G.-B. EXETER BIRTHDAY

CELEBRATION AND A GOOD TURN

To celebrate the first anniversary of the opening of the Gaumont Palace at Exeter, Mr. Jesseman, the manager, with the co-operation of all concerned, has chosen the occasion to help the funds of the Princess Elizabeth Orthopædic Hospital, Exeter, for Crippled Children.

A local confectioner has made a three-tier birthday cake, and patrons of the kinema have been invited to guess the weight of this cake at a penny a time. Mr. Jesseman has already had nearly 5,000 guesses, and had still two more days to go.

On Friday last, a hospital representative attended with nurses on the stage on behalf of Dame Georgina Buller, to receive the birthday cake, which weighed over 6 lb., and a cheque for £52 1s. 1d.

Both Ald. Lucas and Mr. Riley commended the spirit of the Gaumont Palace on a splendid success.

Other birthday celebrations included a solid silver christening cup for the first baby born in Exeter on May 26, and free tickets to the first 25 Exeter ladies making application whose birthdays were on May 26.

BUSINESS AS USUAL

DURING BIDEFORD ALTERATIONS

Good progress is being made with the improvements at the Palace, Bideford, and it is anticipated that the work will be completed early in July. The alterations are chiefly confined to the front of the house; there will be an entirely new façade, while the vestibule will be considerably enlarged.

The work is being carried on while performances are being given as usual, and the only closure may be the balcony for, perhaps, a couple of weeks.

PRINCE'S TALKIE FILM TEST

For Story of his Life

VISIT TO G.-B. STUDIOS

THE Prince of Wales had a talking film test at the Gaumont-British Studios, Shepherd's Bush, on Thursday evening, for the prologue of the film of his life entitled "The Prince of Wales." He was accompanied by Prince George and Sir Godfrey Thomas.

A proportion of the receipts from the picture on general release will go to the National Council of Social Service, in which the Prince is interested. The prologue will call attention to the work of the Council.

The film will be shown in aid of the funds of the League of Mercy, at the New Victoria Theatre, on June 22.

The result of the tests are to be shown on the screen to the Prince at his convenience for his own criticism.

The Prince of Wales and Prince George were shown the film of the Mount Everest flight, which was described to them by the Marquis of Clydesdale and Air Commodore Fellowes, who took part in the flight.

Later, when the Prince of Wales was making a tour of the studios, Jack Hulbert, Cicely Courtneidge and Tom Walls were presented to him.

KING TO RUN A KINEMA

LUXURY THEATRE PLANNED FOR SIAM

The only king in the world, who is also a kinema proprietor, is King Prajadhipok of Siam.

The United Cinema Company, in which most of the shares are held in the king's name by members of the Privy Council, is building a great luxury theatre.

The theatre will primarily be used as a "talkie" kinema, the larger of the two auditoriums, seating 1,500 people, being fitted for this purpose. The smaller auditorium, seating about 300, will be available for classical and modern plays. There will also be a bar, restaurants and dancing-halls.

Outside the building will be three Siamese mythical figures outlined in lights, comprising what is said to be the largest electric sign in the world. A special air-cooling system will be included.

WEDNESBURY TAX PETITION

M.P. PROMISES SUPPORT

A deputation, consisting of Councillor R. Wood, C.C., the well-known showman of Bilston, together with W. Annis, manager of the Palace Cinema, Wednesbury, met J. W. Banfield, M.P. for the Wednesbury Division, and presented to him tax petitions from the district containing over 10,000 signatures.

Councillor Wood explained how the contiguance of the entertainment tax was hitting the kinema industry and crushing the small man out of business. Mr. Banfield intimated that the reduction of the tax would have his support, and that the petition would be presented to the right quarter in the House. He has since written to Councillor Wood, stating that anything to relieve these ends will receive this wholehearted support.

BRISTOL HOSPITAL FUND

RESULT OF KINEMA COLLECTIONS

Bristol kinema collections for the Lord Mayor's Hospital Fund, which have just been concluded, show that a sum of £86 11s. 7d. has been raised. This is a decrease on last year's total of 2s. 5d.

The following were the amounts collected at the various houses:—Regent, £126 6s.; New Palace, £4 5s.; King's, £31 17s.; Empire, £31; Whiteladies Picture House, £26 11s.; Triangle, £26 2s.; Globe, St. George's Picture House and Queen's (combined section), £24 7s.; Atkinson's Pictures (Vestry Hall, Redcliffe and Hotwells Cinemas), £15 1s.; Bathe Kinema, £15; Hippodrome, £14 14s.; Bristol Hippodrome, £12 19s.; Plaza, Kingsway, £8 19s.; Premier, £7 19s.; Forester, £6 15s.; Metropole, £6; Stoll P.H., Bedminster, £5 15s.; Brislington, £5; Olympia, £5 14s.; Park, £4 14s.; Vandyck, £4 8s.; Eastville Hippodrome, £4 4s.; Kingswood, £2 6s.; Knowle, £3 3s.; Imperial, Staple Hill, £2 16s.; Magnet, £1.

THOMAS ORMISTON, C.B.E., M.P.

NEW SCOTTISH SUPERS

FOR PERTH AND EDINBURGH

AT the next meeting of the Perth Dean of Guild Court, plans are to be presented for the erection of a new kinema in Perth. The site has been acquired near the present Alhambra Picture House, and a North of Scotland Syndicate, it is understood, are erecting a new super-kinema at an estimated cost of £30,000, work on which will be begun early next month if the plans pass the Dean of Guild.

A New Tivoli at Edinburgh

Plans for a new kinema to be erected on the site of the Tivoli, in the Gorgie district of the city, were before Edinburgh Dean of Guild Court last week. The petition was continued for further consideration of the plans, but an interim warrant permitting demolition was granted. The present house was built about 20 years ago, and it is still carried on by Mrs. E. Robertson, the widow of the first proprietor, and her son, J. Carstairs Robertson, who acts as manager.

The new house, which is to cost something like £15,000, will have more than double the present seating accommodation, which is about 600. It is expected to close down the old house in about three weeks, and it is hoped to open the new house in time for the New Year business.

The architects are J. M'Kissock and Son, West Regent Street, Glasgow.

Bo'ness Alterations

At Bo'ness Dean of Guild Court last week, plans were passed for alterations to the Star Theatre, Corbiehall. It is claimed that this is the oldest public building showing pictures in Britain. It was at one time the first parish church of Bo'ness, and dates back to 1638, but was rebuilt in 1776 by the Duke of Hamilton, whose coat of arms is still displayed above the entrance. It remained a church till fourteen years ago, when it was taken over by the present proprietor as a kinema.

The present seating capacity is about 500, but the plans provide for an increase in the accommodation, which will then be 700, including a new balcony. The existing frontage is to be reconstructed, and a lounge and tearoom provided.

EDUCATIONISTS' REPORT

TRIBUTE TO EDINBURGH EXPERIMENT

The annual report of the Committee of the Council of Education in Scotland, issued last week, contained some interesting remarks regarding the kinema which is daily playing an increasing part in the education of Scottish children.

The use of the kinema in education is commented upon, and the vicious circle by which inadequacy of educational films interacts with the non-use of films in schools, is commented upon.

"Meantime," the report goes on, "though the use of the kinema in Scottish schools is still very infrequent, a good deal of interest is being taken in its development. An experiment carried out by the Education Authority of Edinburgh is considered to have contributed very useful evidence as to the value of the film in the class-room."

Rex Bell in DIAMOND TRAIL, the Pathe offering reviewed in this issue

KINEMAS' £29,000 FOR HOSPITALS

Glasgow Kinema Sundays' Remarkable Eleven Years' Record

CINEMA CLUB'S FREE INSURANCE SCHEME

THE sum of over £29,000 has been raised by Glasgow Cinema Sundays since the inception of the scheme eleven years ago. This statement was made by Thos. Ormiston, C.B.E., M.P., last Friday, when he, together with representatives of the Kinema Sunday Committee, met the Lord Provost, A. B. Swan, at City Chambers, Glasgow, and presented a cheque for £939 0s. 7d., for the Lord Provost's Charities Fund.

The Lord Provost, in thanking Mr. Ormiston and the organisers, expressed his pleasure at the continued success of Cinema Sunday, and thought that it should be more generally known what benefits these Sundays were bringing each year to the various charities.

Tea was afterwards served to the company, which included H. J. Green, John A. Houston (representing the C.E.A.), W. Carruthers, J.P. (treasurer of the Benevolent Fund), A. Levy (representing the local branch, K.R.S.), R. McIntosh (representing the Musicians' Union), and J. Curry (representing E.T.U.).

The sum collected from Glasgow Cinema Sunday amounted to £2,817 1s. 8d. this year.

In accordance with the arrangements with the magistrates of the City of Glasgow, this was divisible as follows:—Lord Provost's Charities Fund, £939 0s. 7d.; local hospitals, etc., £939 0s. 6d.: Scottish Cinematograph Trade Benevolent Fund, £939 0s. 7d.

Insuring Popularity

President W. Bendon, of the Cinema Club, Glasgow, is certainly making things hum this year, and already the membership exceeds last year's. The President also is contemplating a scheme of free insurance for every member, full particulars of which have been sent members this week. This should help to further popularise the Cinema Club and induce many outsiders to come in and join the social circle of the Glasgow Cinema Trade.

King Trophy Date

We have been asked by E. Dobbing, convener of the Cinema Club Sports Committee, to draw the attention of the players drawn in the first round of the King Trophy, that their ties must be played off before June 3, and that he be advised of the results before that date. It is further pointed out that no exceptions will be made, and games not played before June 3 will be disqualified.

Glasgow v. Edinburgh at Golf

Golfing members of the Cinema Club (Glasgow) are reminded of the annual match with the Edinburgh and East of Scotland golfers, which takes place on Sunday next, May 28, over the Dalmahoy course, near Edinburgh.

The Friedman trophy, presented several years ago by Sydney Friedman, to the Cinema Club, is at stake, and a desperate effort will be made by Edinburgh to wrest it from their Glasgow confrères. Glasgow golfers wishing to participate should get in touch with E. Dobbing, at 81, Dunlop Street, Glasgow.

Vatican Film "Shouted Down"

Much publicity was given in the Glasgow papers last week to the fact that the Vatican film had been shouted down in the Orient Kinema. It was evidently an organised affair, and before the disturbance was quelled, extra police had to be called, and about a dozen of the disturbers ejected. Owing to this, the film was not shown again.

The disturbance came as a complete surprise to the manager, who had not anticipated any trouble, as the Orient is situated in the midst of a densely populated district, a large proportion of whom are Catholics.

Film as Golf Tutor

Owing to the very many repeated requests for the Bobby Jones Golf Film—"How I Play Golf"—two special morning performances for golfers only were given in the Regent Picture House, Glasgow, when the complete series was shown to audiences which filled the house.

Edinburgh Screen Mishap

An unusual accident occurred in the New Victoria Cinema, a Gaumont British house in Edinburgh, last Friday evening, when shortly after the musical interlude and before Norman Austin and his orchestra had left their seats the whole screen crashed to the stage. Luckily only one member of the orchestra was injured, and he had to be conveyed to the Royal Infirmary with a head wound.

It was at once apparent that it would be impossible for the show to be continued, and Mr. Connolly, the manager, explained this to the audience, who retired, and were issued with readmission tickets.

The screen was replaced on Saturday, and business went on as usual.

Edinburgh Film Guild

Norman Wilson, reporting on the season's activities of Edinburgh Film Guild at the annual general meeting last week, said membership now totalled 300. They had had seven performances, and had shown thirty-three films, twelve of which were of feature length. They had shown examples of Russian, Dutch and Swedish kinema, and single pictures from China, Japan and Czechoslovakia, had held two exhibitions of stills, and had made a film of Edinburgh for the Scottish Travel Association, which was being shown all over the country.

It was their aim, he said, to better the kinema by bettering the audiences. Good films were being produced in ever-increasing numbers, and it was their task to see that they were supported, and that a public was created to appreciate them.

R. C. Buchanan's Dominions Tour

His many friends in the Trade will be interested to know that R. C. Buchanan returned home last week-end fit and well after a four-months' trip, in which he was accompanied by his wife, to Australia, New Zealand and Canada. Mr. Buchanan, during his Canadian visit, met his only son, who holds a responsible appointment in Toronto with the Sun Life Assurance Co. In the course of his long trip he saw only two films—but he chose well—"Cavalcade," which he saw in the small town of Banff, Canada, and "The Good Companions," which he saw in the Alexandra Theatre, Toronto.

Daughter for Wm. Morrison

Wm. Morrison, manager of the New Star Cinema, Maryhill, Glasgow, has received numerous messages of congratulation on becoming the father of a daughter, born last week. Both Mrs. Morrison and daughter are doing well.

Cambuslang Robbery

Burglars who broke into the Savoy P.H., Cambuslang, last week forced open the safe in the manager's office, and stole £130 in cash.

Trade Show

Manager McPhie, of Wardour Films, announces the Trade show: "The Hawleys of High Street," at the Regal, Glasgow, on Thursday, June 1, at 11 a.m.

Manager Baker announces that the P.D.C. thriller, "Vampire Bat," will be Trade shown in Glasgow on May 29.

Green Circuit Reconstructions

Two kinemas on the Green Circuit will shortly be thoroughly renovated and redecorated. The halls, which will be reconstructed, are those at Rutherglen and at Aberdeen.

Lossiemouth Change

The Town Hall P.H., Lossiemouth, has been taken over by A. Bryce.

NEW OBAN PLAYHOUSE

W. S. SMITH APPOINTED MANAGER

W. S. Smith has been appointed manager of the new Oban Playhouse, now under construction, and which will be opened on July 3. The son of J. Langlands Smith, manager of the New Savoy, Glasgow, Mr. Smith was formerly at the Lyceum, Govan, and is at present managing the Lorne. He takes up his new duties on June 5. The Playhouse is an independent hall, and Mr. Smith is in charge of the bookings.

Built on a site between Station Road and Argyle Square, the Playhouse will have a seating capacity of about 1,200. The staff will be dressed in kilts, a most appropriate garb for a Highland kinema.

THE SHOW of the CENTURY

GOLD DIGGERS

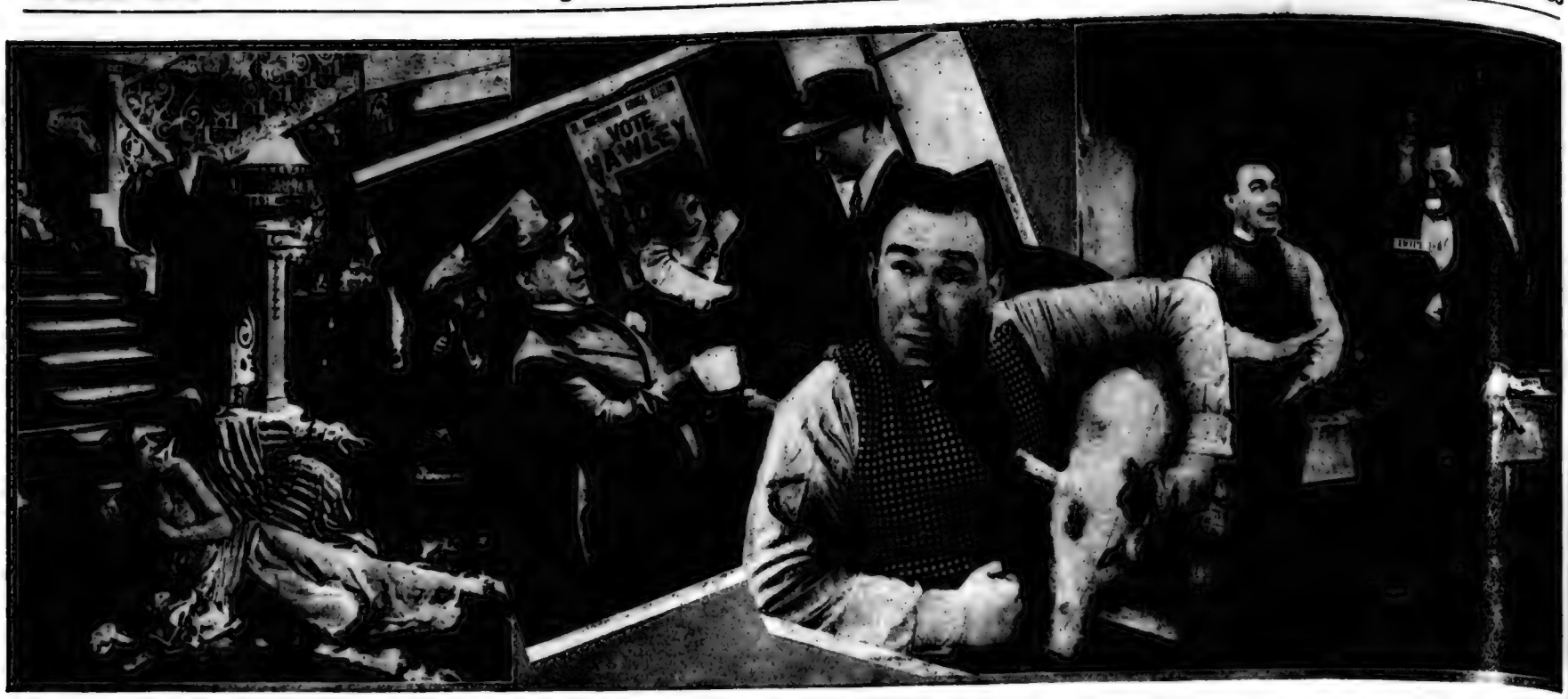
OF 1933

5 NEW SONG HITS!

300 GLORIOUS GIRLS!

13 GREAT STARS!

A First National Picture



Scenes from THE HAWLEYS OF HIGH STREET, which Wardour is Trade showing to-day (Thursday) at the Prince Edward Theatre. Leslie Fuller, Judy Kelly, Moore Marriott and Francis Lister are the featured players

MIDDLESEX S.O. CONDITIONS

CHARITY CONTRIBUTION AS IN L.C.C. AREA

Operative from June 4

FOLLOWING deputations of executives to the Sunday Opening Committee of the Middlesex Council last week, it is understood that a recommendation will be made to the effect that the regulations for Sunday opening is laid down by the London County Council as regards charity contributions should be adopted in the area.

The decision was arrived at after hearing deputations of the London and Home Counties Branch of the C.E.A., the Middlesex United Committee for Sunday Defence and the Willesden U.D.C.

The exhibitors urged the adoption of the L.C.C. conditions, and, in addition, explained the undesirability of the proposed "U" film restriction, but the *Kine.* has reason to relieve that the Council will not insist upon the retention of this condition.

The deputation was composed of two former members of the Middlesex County Council (Major Gale and S. L. Bernstein), E. W. Pashley Peall, Theo H. Fligelstone and Arthur Taylor (secretary). Major Gale was the spokesman of the deputation.

The committee recommends that the Act shall operate as from June 4. This will mean the opening on that day of fourteen kinemas in Acton, Edmonton, Hayes and Harlington and Tottenham.

It is understood that the decision of the committee was arrived at by ten votes to five.

The result of the poll at Uxbridge is very pleasing to advocates of Sunday opening, as it was generally considered that Uxbridge was one of the strong anti-Sunday opening centres.

Berkshire Exhibitors' Meeting

A meeting of Berkshire exhibitors was held yesterday (Wednesday) at the London office to discuss the demand made by Berkshire authorities that a 15 per cent. charity contribution should be made. Important towns in this area are Maidenhead and Windsor.

A Girl Bespangled Melody
GOLD DIGGERS OF 1933
A First National Picture

NEWS FROM ALL QUARTERS

Earl Howe's Mayfair Kinema—Guildford Censorship Inquiry—Swansea Theatre Goes Talkie—W.E. Wires Holiday Camp

The L.C.C. have granted a provisional licence for music and dancing to Montague Cohen in respect of the proposed reconstructed Empress Electric Theatre, Hackney.

Guildford Council of Social Service has decided to form a Kinema committee to consider the question of film censorship.

Good progress is being made with the reconstruction of the Coliseum, Willesden, and an early June reopening is expected.

Burnham-on Sea magistrates have granted the renewal of the licence of the Majestic Picture House.

Earl Howe, the racing motorist, has applied to the L.C.C. for music and kinematograph licences for premises at Curzon Street, Mayfair. Negotiations are in hand for the disposal of the site for the erection of a kinema, which will be the first to be built in Mayfair.

Universal's sensational African jungle picture, "Nagana," will commence its première presentation at the Marble Arch Pavilion, W., shortly.

A special Empire Day display of films provided by the Empire Marketing Board was given yesterday (Wednesday) at the Lido, Hove, to a crowded audience of school children. The display was organised by the Hove branch of the Royal Empire Society in association with the Education Committee.

It is now certain that the Grand Theatre, Swansea, the last dramatic performances theatre in the area, which recently closed, has been acquired by a London company, and will in the coming autumn be re-opened as a kinema, after conversion works have been carried out.

Swansea Nonconformist Churches are passing resolutions urging the Watch Committee not to accede to the application of Swansea Hospital Carnival Committee for sanction for Sunday kinema performance at the Plaza.

Over 1,300 schoolchildren attended the Palace Cinema, Bilston, on Wednesday last for a special lecture and film show by the R.S.P.C.A.

An exterior redecoration scheme has been carried out in black and orange at the Elite Theatre, Bordesley Green, Birmingham.

Redecorations have been carried out at the Rialto Cinema, Hall Green, Birmingham, and the hall treated with acoustic correction material. The decoration scheme has been carried out in cream and gold.

Western Electric have secured the contract for the wiring of Cunningham Holiday Camp, the well-known Isle of Man camping site. A 3.A system is being wired in the dance and lecture hall, which forms part of the camp's amenities, and the equipment is being arranged for rear projection.

At the opening of the new Hippodrome, Ellesmere Port, C. J. Turner, the manager, told the audience from the stage that he would welcome any suggestions from patrons. If they had any complaints to make, he said, they must not hesitate, and each one would receive attention.

MAJESTIC SUCCESSES

"SING, SINNER, SING" HERE SHORTLY

Following the completion for P.D.C. release of "Sing, Sinner, Sing" at the Majestic Studios, three new special attractions are now in production. They are "Curtains at Eight," "The Woman in the Chair," and a third film, which is being made under the working title of "Buried Alive."

Owing to the success in the United States of the two previous Majestic pictures, "The Public Be Hanged," which enjoyed a successful run at the Radio City Roxy Theatre, and "The Vampire Bat," to be screened to the Trade by P.D.C., Ltd., at the Phœnix Theatre on Friday next, Majestic has been able to increase its negative cost per picture by 25 per cent.

This has enabled the company to secure bigger stars for future productions, as is evinced by the fact that "Sing, Sinner, Sing" stars Leila Hyams and Paul Lukas. Other well-known names in the cast of this dramatic story of the life of a torch singer are Donald Dillaway, Ruth Donelly, Joyce Compton, John St. Polis, George E. Stone, Jill Bennett, Walter McGrail, and Pat O'Malley.

"Sing, Sinner, Sing," which, it is expected, will arrive in this country shortly, is from the famous stage play by Wilson Collison and was directed by Majestic's "ace" director—Christy Cabanne.

FORUM, LIVERPOOL

BIRTHDAY FRATERNISATION

The accompanying photograph shows the birthday group of the staff of the Forum Kinema, Liverpool (A.B.C.).

On the day of the second anniversary of the opening a birthday cake, with a mounting and two lighted candles, was placed in the front of the main entrance. On one side stood E. E. Lundy (the manager), and on the other side his secretary. A big crowd assembled whilst the photograph was being taken.

Flags and streamers were used to decorate the frontage of the theatre, also a monster horseshoe.

"Lots of patrons during the week came to me to wish me many happy returns of the day," said Mr. Lundy to the *Kine.* correspondent at Liverpool.

"The celebration has created quite a friendly feeling between the staff and our clientele.'

The birthday group of the staff of the Forum, Liverpool. HARD TO HANDLE (Warner) was the film screened during celebration week

"KINE." CRICKET COMPETITION

FIRST ROUND FIXTURES AND DATES

Warner's Defeat P.D.C.

LAST Sunday Warner Bros. and P.D.C. cricket teams met in the first round of the *Kine.* Cricket Cup Competition. Played on the former club's ground, this match resulted in a win for Warner's with a score of 101 against P.D.C.'s 34. The outstanding feature of the game was the fine bowling of L. Hope for Warner's, who claimed five wickets for one run.

Batting honours were secured by S. Eve, 25; W. Ward, 20, and L. Hope, 20, of Warner's.

Arrangements for the other matches in the first round of the competition have now been completed. These are B.I.P. v. Olympic, at Wellington and Ward Cricket Ground, Boreham Wood, on May 23, at 11.30; Kodak *v.* Ilford, Ltd., on the former's ground, on May 28; Warpath (Wardour and Pathé) *v.* Gaumont (Shepherd's Bush), at De Bohun's Sports Ground, Enfield Road, N.14, on June 4; Radio Pictures *v.* British Lion, at Brockley Hill, Canons Park, Edgware, on June 4, at 11.30; Kay Film Printing *v.* Elstree Laboratories, at Tottenham. The first-mentioned team is the home team.

Warpath Opens

At Harrow, on Saturday, May 20, Kodak entertained Warpath to a friendly match which resulted in a win for Warpath by 98 runs. In their first "Trade" match, Warpath batted first and collected 140 runs, of which A. Ritchie scored 52, Soar bowling well with 5 wickets for 35. Good bowling by the Warpath bowlers, backed up by all-round smartness in the field, resulted in the dismissal of the home side for 46 runs, D. A. Kinloch coming out with the excellent analysis of 4 wickets for 4 runs.

LONDON GUILD DANCE

PROJECTIONISTS' NIGHT OF REVELRY

The Guild of British Kinema Projectionists' and Technicians' last dance of the season, held at the Shoreditch Town Hall on Friday last, proved one of the most successful events in the social activities of the London Guild.

Over 400 guests danced from 12 p.m. to 5 a.m., to music provided by Ralph Phillips and his band.

Among the guests present were several West End managers and representatives from the technical side of the Trade.

British Lion C.C. Dance

A dance was held by the British Lion Cricket Club at the Burnham Hall, Beaconsfield, on Wednesday in last week. There were over a hundred persons present, and the whole of the studio staff gathered in force, also nearly all the artistes appearing in the current production, "I'm Stick to You."

A.B.C. BUSINESS DRIVE

MIDLAND PRIZEWINNERS

The awards in the last quarter's business drive, organised for the largest net increase of business by managers on the Midland area of Associated British Cinemas, are announced.

The first prize has been won by Harry Warburton, manager of the Theatre Royal, Wolverhampton; second prize by Wm. Hudson, of the Palace Theatre, Bordesley, Birmingham; third prize by A. W. Bell, of the Aston Cross Picture House, Birmingham, and the fourth by George Taylor, of the Majestic Cinema, Northampton. The winners receive cheques for seven, five, three and two guineas respectively.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
ltime Story, A .. .. (Paramount)—American.	85 min. (A)	Maurice Chevalier, Helen Twelvetrees, Baby Leroy.	.. Bright, engaging comedy, with irresistible infantile element. Star in good form, baby immense, situations homely and piquant, and treatment gay.	Capital light booking.
stant Woman, The .. (Gaumont-Ideal)—American.	73 min. (A)	Conrad Nagel, Leila Hyams, Tommy Conlon.	.. Human, colourful drama, with an appealing child interest, which has poignancy, heart interest, and spectacle. Sensitive characterisation and intelligent treatment.	Very good general booking.
mond Trail .. .. (Pathe)—American.	57 min. (U)	Rex Bell, .. Frances Rich, Lloyd Whitlock.	.. Popular Western drama, taken from a new angle. Popular story, hard riding, arresting situations, and refreshing backgrounds.	Useful supporting attraction for the masses.
Diavolo .. .. .. (M-G-M)—American.	90 min. (U)	Stan Laurel .. Oliver Hardy, Dennis King.	.. Comic operetta, made to fit the gorgeous fooling of the incomparable co-stars. Good singing, infectious gags, picturesque atmosphere and hilarious situations.	Excellent general booking.
I Made, The .. .. (M-G-M)—American.	68 min. (A)	Robert Montgomery, Sally Eilers, Madge Evans.	Up-to-date comedy drama, which strikes a satirical note. Story both dramatic and amusing, characterisation fascinating and vital, and detail and by-play telling.	Good popular booking.
l Below .. .. (M-G-M)—American.	102 min. (A)	Robert Montgomery, Walter Huston, Madge Evans.	Spectacular melodrama of submarine warfare, with human story, brilliant characterisation, and amazing realistic presentation. Terrific entertainment, a proposition for all classes.	Stupendous box-office proposition.
yalties .. .. .. (A.B.F.D.)—British.	75 min. (A)	Basil Rathbone, Miles Mander, Joan Wyndham.	.. Smooth adaptation of Galsworthy's great play interpreted by a strong cast of experienced players. Strong thematic interest, holding situations and straightforward treatment.	Very good dramatic booking, particularly for high-class halls.
ht in Cairo, A .. .. (M-G-M)—American.	80 min. (A)	Ramon Novarro, Myrna Loy, Reginald Denny.	.. Glamorous Eastern romance, the artificial story of which is cleverly put over by good characterisation, lavish staging and shrewd direction. Good entertainment with strong feminine appeal.	Very good popular booking.
antom Broadcast, The .. (Pathe)—American.	70 min. (A)	Ralph Forbes, Vivienne Osborne, Gail Patrick.	.. Unusual crime drama, with clever story, imaginative treatment, and good characterisation. Appealing human interest, good suspense and strong situations.	Very good general booking.
essed .. .. .. (M-G-M)—American.	76 min. (A)	Joan Crawford, Clark Gable.	.. Pretentious, but popular drama which rings the changes effectively on an evergreen theme. Good romantic and human interest, and sound work by stars.	Good popular booking.
form Girl .. .. .. (P.D.C.)—American.	65 min. (A)	Skeets Gallagher, Noel Francis, Hale Hamilton.	.. Sentimental drama of political intrigue which turns on a popular redemption theme. Straightforward treatment, sound characterisation, and neat twists.	Good general supporting feature.
venge at Monte Carlo .. (Gaumont-Ideal)—American.	64 min. (A)	June Collyer, Jose Crespo, Wheeler Oakman.	.. Fantastic but intriguing drama of romance, adventure and blackmail at Monte Carlo. Good characterisation, popular romance and fascinating atmosphere.	Acceptable two-feature programme booking.
nd 'Em Back Half Dead (Fox)—British.	45 min. (U)	Nelson Keys, Polly Luce, Ben Weldon.	.. Comedy burlesque which fails to make good use of an excellent theme. Poor direction and crude production.	Comedy booking for the uncritical.
rvice.. .. .. .. (M-G-M)—American.	82 min. (U)	Lewis Stone, .. Lionel Barrymore. Elizabeth Allan.	.. Delightful romance of London business life, with good story, fine drama and inspiring sentiment. Excellent characterisation, understanding direction and flawless presentation.	Excellent general booking.
iling North .. .. (Pathe)—American.	57 min. (U)	Bob Steele, .. Doris Hill.	.. Outdoor melodrama, with a " get your man " theme. Story slight, but sentiment popular, and settings picturesque.	Modest supporting feature for popular halls.
der the Tonto Rim .. (Paramount)—American.	58 min. (U)	Stuart Erwin,.. Raymond Hatton, Verna Hillie.	.. Clever, humorous and appealing performance by Stuart Erwin in a refreshing Zane Grey Western, slightly off the beaten track. Good atmosphere and support.	Capital second feature.
est of Singapore .. .. (Butcher)—American.	64 min.(A)	Betty Compson, Tom Douglas, * Weldon Heyburn.	.. Good honest melodrama, with a colourful tropical background. Popular romance, thrills and adequate action.	Good supporting feature for the masses

* A British Picture.

REVIEWS FOR SHOWMEN

The Girl I Made

M-G-M. American (A). Directed by Harry Beaumont. Featuring Robert Montgomery, Sally Eilers and Madge Evans. 6,144 *feet. Release date not fixed.*

UP-TO-THE-MINUTE comedy drama which strikes the satirical note with good effect and is staged with speed nd polish. The story works out neatly, its point is easily rasped by the good cast, and is put over with emphasis, hile the by-play comments shrewdly on modern American e and keeps the crisp, novel entertainment fully alive. Good opular booking with obvious star pull.

Story.—Jeff, a resourceful but conceited publicity man, who nows how to pull the wires in New York, saves Mona, a ily working girl, from drowning. He decides to experiment ith her, and uses his wealth and enterprise to try and turn er into a lady, but she gets involved in a shooting affray hich is tainted by blackmail. His cleverness, however, esults in her lucky acquittal, but he loses his infatuation for er when he realises that she is incorrigible, and returns to is wife, Claire.

Acting.—Robert Montgomery has hardly a sympathetic le as Jeff, but he plays it in the right spirit, and his perb bounce and genial effrontery help the story considerbly. Sally Eilers is attractive and sufficiently good to lend oint to the satire as Mona, while Madge Evans is charming nd sympathetic as the understanding Claire.

Production.—The power which the publicity and press gent wields in New York is made the object of the biting tire, while the experiment provides the necessary dramatic ackground.

The difficulty of blending the two diverse elements is surounted with commendable skill by the producer, Harry eaumont, who has a capable and attractive cast on his side, nd the result is entertainment as novel as it is satisfying nd piquant. The presentation has polish and every situation decorated with smart epigrammatical dialogue.

Settings and Photography.—The introduction of the hero is ccompanied by smart and enlightening detail, the rehearsing the girl for her trial is ballyhoo at its best, while the chnical work is beyond criticism.

Points of Appeal.—Smart story, unusual drama, light mance, clever characterisation by strong cast, good proction qualities, and star values.

Diamond Trail

athé. American (U). Directed by Harry Fraser. Featurg Rex Bell, Frances Rich and Lloyd Whitlock. 5,200 *feet. Release date not fixed.*

A CROOK-CUM-WESTERN drama, something a little different in outdoor entertainment, which avoids conentionalities fairly successfully and provides simple, refreshg diversion. The players get well down to their work, the pes are interesting, and the atmosphere convincing. Usel supporting attraction for the masses.

Story.—Speed Morgan, a young newspaper reporter, wins e confidence of Flash Barrett, a receiver of precious stones, nd becomes his bodyguard so that he can secure information at will result in the gang's arrest. Flash is double-crossed y Bill Miller, his Western confederate, and the gang go ter him. Speed goes with them, saves Miller from the rath of the gang, wins his sister, Lois, rounds up the ng, and gets a front-page scoop.

Acting.—Rex Bell is likeable and virile as Speed, and his pleasing personality and fine horsemanship carry the story along. Frances Rich is a grade above the usual Western heroine, Lloyd Whitlock is a good villain, and supporting types are carefully drawn.

Production.—The newspaper angle puts a fresh complexion on the otherwise conventional Western theme, and gives an additional kick to the dramatic situations. Popular sentiment and humour are employed to give contrast, and the major portion of the action is played at a swift pace against rousing Western backgrounds. The picture is simple, but its freshness and vigour make it a useful supporting proposition.

Settings and Photography.—The town sequences contrast effectively with the Western atmosphere, the fights are well timed, and the camera does full justice to the hard riding.

Points of Appeal.—New angle on popular story, action, romance, good drama, and refreshing atmosphere.

Service

M-G-M. American (U). Directed by Clarence Brown. Featuring Lionel Barrymore, Lewis Stone and Elizabeth Allan. 7,381 *feet. Release date not fixed.*

A ROMANCE of London business life, adapted from C. L. Anthony's stage success, which draws its gentle drama and fine sentiment from the reactions of two families to adversity. There are two distinct narratives, both of which blend into a play of quiet purpose, the theme of which illustrates with compelling insight the true meaning of character and tradition.

The delightful entertainment, which offers something different, is graced by the delicate artistry of Lionel Barrymore and Lewis Stone, who, between them, intensify its rare qualities and invest it with irresistible appeal. Excellent general booking.

Story.—Gabriel Service, head of a big store with a tradition behind it, is compelled by the depression to dismiss Benton, an old employee. Benton's family fortunately remain loyal to him, and they embark on a small but successful private enterprise.

Service, however, soon finds himself faced with bankruptcy, and is deserted in his hour of need by his beautiful second wife, Isobel. He reluctantly decides to sell out to the opposition, but his son, Michael, and daughter, Caroline, display unexpected loyalty at the last minute, and the example set by Benton, whom he meets by chance, gives him the courage to allow his children to help him fight the depression and keep the store in the family.

Acting.—Lewis Stone steadily strides through the picture with quiet dignity as Service and invests the living character with real human qualities. Lionel Barrymore is perfect in contrast as Benton, and his cleverness equals Stone's.

Benita Hume has a slight tendency to overact as Isobel, but Elizabeth Allan makes a successful American screen debut as Caroline. Phillips Holmes, Colin Clive, Lawrence Grant and Halliwell Hobbes are the most prominent of the strong and flawless supporting cast.

Production.—Balance is the keynote of the picture's success. Clarence Brown, the director, keeps the development on an even keel throughout, and, by constrasting the parallel stories so cleverly, extracts every ounce of drama from the intelligent and purposeful theme.

The sentiments are real, while the power of loyalty, character, and tradition, so delightfully expressed in the byplay, gives the film its quiet, irresistible driving force. Perfect characterisation, too, is evidenced on every foot, the complete film making delightful entertainment of fine discernment, yet universal appeal.

Settings and Photography.—The London exteriors are a little wide of the mark, but the interiors are exceedingly good, and the English atmosphere remains sufficiently faithful throughout for the drama to register with unfailing effect. Lighting and photography are very good.

Points of Appeal.—Human, intelligent story, fine sentiment, appealing drama, clever characterisation, understanding treatment, and realistic presentation.

The Constant Woman

Gaumont-Ideal. American (A). Directed by Victor Schertzinger. Featuring Conrad Nagel, Leila Hyams and Tommy Conlon. 6,697 *feet. Release date not fixed.*

DRAMA, adapted from a novel by Eugene O'Neill, a picture which contains all the true essentials and combines poignancy and heart interest with spectacle and punch. The narrative unfolds with easy intelligence, the situations are contrived with a sound understanding of psychology and popular dramatic values, and the climax, which carries a good circus thrill, is arresting and eminently satisfactory. Very good general booking.

Story.—Walt, actor-manager of a travelling theatrical company, allows his wife, Marlene, to leave the show and accept a job on Broadway. Later he gives her a surprise visit, but finds her dead in compromising circumstances. To add to his mental anguish he learns that he is not the father of her child, Jimmy.

He then takes to drink, but is brought to his senses by his leading lady, Lou. His associations with her, however, are misconstrued by Jimmy, who naturally believes Walt to be his father, and he runs away and joins a circus. Lou persuades Walt to cancel their joint radio engagement to go after him, and their arrival coincides with the escape of wild animals. Lou saves Jimmy at great personal risk, and the result is the sweeping away of all misunderstanding.

Acting.—Conrad Nagel runs the whole gamut of the emotions with conviction as Walt and cleverly avoids exaggeration. Leila Hyams is a charming and understanding Lou, and Tommy Conlon is perfectly natural and wins sympathy as Jimmy. Claire Windsor, Stanley Fields and Fred Kohler are all good in support.

Production.—Although the theme is on the heavy side, the producer has skilfully avoided the sordid by stressing the tender angle of the child, who is the innocent victim of his mother's waywardness, and concentrating on the appealing romantic motif.

Popular sentiment, punch and spectacle are given full play, and if the pace is not fast, it is steady, and the film works its way through colourful by-play on its journey to the exciting and satisfactory climax. From beginning to end the picture is a sound, workmanlike job, fashioned on lines which have stood the box-office test.

Settings and Photography.—All the paraphernalia of the travelling theatrical company is turned into good background, a speakeasy scrap has real punch, broadcasting station sequences are interesting, and the culminating animal thrill is an exciting piece of realism.

Points of Appeal.—Human, tender story, wide interests, appealing child angle, sound major characterisation, thrills.

Fra Diavolo

M-G-M. American (U). Directed by Hal Roach. Featuring Oliver Hardy and Stan Laurel, Dennis King and Thelma Todd. 8,100 *feet. Release date not fixed.*

GREAT and glorious fooling by the incomparable co-stars in a full-length Hal Roach comedy suggested by Auber's famous operetta. The period provides a new and rich field for their inimitable humour, and bright and infectious gags are neatly dropped into the story development.

Dennis King's fine singing punctuates the slapstick, and the incongruities which creep into the picturesque atmosphere add to the fun. An excellent light booking, a real star attraction, one which will break down the public's antipathy towards costume plays and score a definite hit everywhere.

Story.—Stanilo and Olivero, two simple Italian peasants, are robbed of their life savings and decide to become bandits. They fail in their first essay in crime by attempting to hold up Fra Diavolo, a notorious, dashing bandit, but he generously forgives them and makes them personal servants.

They then accompany Fra Diavolo to a hostel, where, under the name of the Marquis de San Marco, he plans to woo and rob the beautiful Lady Pamela Rocburg of her jewels. Stanilo's imbecility unfortunately results in Fra Diavolo's arrest, and he, Stanilo and Olivero face a firing party. However, at the crucial moment Stanilo waves his red handkerchief in farewell, and a stampede of bulls which follows paves the way to their escape.

Acting.—Stan Laurel has never been in better form as Stanilo, and the scenes in which he is seen shaking off the effects of a sleeping draught and trying to recover from a bout of alcohol are excruciatingly funny.

Hardy is a sturdy butt as Olivero, and he, too, makes the most of every gag and works in perfect harmony with Stan. Dennis King is well cast as the dashing Fra Diavolo, and his magnificent singing adds to the quality of the entertainment and widens its appeal. Thelma Todd, James Finlayson, Lucille Brown and Arthur Pierson are all good.

Production.—Many liberties have been taken with Auber's operetta, on which the picture is based; in fact, little of the original score and story remains, but this is all to the good, from the box-office angle, for it has been generously adapted to exploit the genial and widely popular fooling of Stan Laurel and Oliver Hardy, both of whom make every original situation and neat gag register.

The judicious employment of romance, music and song, together with picturesque staging, gives colour to the entertainment, the whole of which is characterised by the amazing Hal Roach flair for producing certain comedy hits.

Settings and Photography.—The exteriors are delightful, the interiors remain sufficiently true to place and period to accentuate the comedy, while the slapstick sequences are timed to the second.

Points of Appeal.—Excellent team work and popularity of stars, good story, uproarious slapstick, pleasing romance, good music, infectious gags, and picturesque settings.

A Night in Cairo

M-G-M. American (A). Directed by Sam Wood. Featuring Ramon Novarro, Myrna Loy and Reginald Denny. 7,228 *feet. Release date not fixed.*

EXOTIC desert romance, a sheik story with a new setting, designed to delight and captivate the Novarro fans. The narrative itself is preposterous, but it is so skilfully and glamorously draped and so finely characterised that it comes to life, anyway for the time being, and provides colourful and thrilling entertainment, perfectly attuned to the tastes of the masses, and women in particular. Very good popular booking.

Story.—Jamil, a young Egyptian prince, masquerades as a dragoman in Cairo, where he meets Diana, a beautiful Anglo-Egyptian woman, engaged to Gerald, a wealthy young engineer. Jamil falls in love with her, but she rejects his impudent advances and dismisses him. Later she takes an excursion into the desert to meet Gerald, and discovers that Jamil is one of the guides.

He kidnaps her and takes her to his desert home, but allows her to return to Cairo after she has refused to respond to rough treatment. Gerald informs the authorities, and a price is put on Jamil's head, but he faces death to bid her farewell before her marriage and so convinces her of his sincerity that she at last weakens and elopes with him.

Acting.—Ramon Novarro cuts a fascinating figure as Jamil, and is an intriguing mixture of gay impudence and appealing romanticism. He renders the captivating theme song effectively and never loses his sense of character.

Myrna Loy is a ravishing and intelligent Diana, Reginald Denny is adequate as Gerald, and Louise Closser Hale, C. Aubrey Smith and Edward Arnold bring their experience to bear in prominent supporting rôles.

Production.—This colourful romantic drama has punch, and its smooth, exciting development is accompanied by piquant comedy. The story will not bear analysis, but it contains evergreen sentiment and action, and is staged with an extravagant lavishness and treated with a seriousness which completely conceals its artificialities.

Settings and Photography.—The scenes in Cairo are quite good, the desert sequences are spacious and provide a perfect setting for romance, while the elopement of the pair is supercharged with excitement.

Points of Appeal.—Popular theme, fascinating interpretation, glamorous romance, exotic atmosphere, popular star, strong support, and extravagant presentation.

Under the Tonto Rim

Paramount. American (U). Directed by Henry Hathaway. Featuring Stuart Erwin, Verna Hillie and Raymond Hatton. 5,318 *feet. Released October* 23, 1933.

ZANE GREY outdoor drama, with strong comedy and human element, made thoroughly entertaining by the sly humour of Stuart Erwin, excellent supporting characterisation, good spectable, and clean, convincing atmosphere. Capital supporting feature for all classes.

Story.—Tonto Daley, a simple cowboy, is exploited by Munther, a cattle thief, and is led to believe that he is in danger of being lynched. He runs away and his two enterprising friends, Porky and Tex, persuade him to invest his savings in a pig farm.

Tonto, who abhors pigs, hates the life, and one day he is taken on an outing across the Mexican border, where he is mistaken for a bandit. He then cashes in on his false reputation, finds his manhood, luckily exposes Munther, and wins a girl.

Acting.—Stuart Erwin draws a clever character as Tonto and invests his humour with human, likeable qualities. Raymond Hatton and Fuzzy Knight are excellent as Porky and Tex, Fred Kohler is strong as Munther, and Verna Hillie is a charming heroine.

Production.—All the fundamentals of the popular Western are incorporated in this picture, plus good comedy and a strong human angle. The emancipation of the simpleton is carried out without exaggeration, and the process leads to fights, romance, thrills, and good dramatic situations.

The narrative is dressed with vigour and conviction, and it is played against delightful natural backgrounds. The picture offers Western entertainment above the average, and its quality, combined with its convenient length, makes it a particularly good supporting offering.

Settings and Photography.—The herding of cattle is illustrated on a big scale, the pig farm sequences have a squalor in keeping with the particular action, the Mexican backgrounds are colourful, and the fights have punch.

Points of Appeal.—Good story, whimsical humour, virility, romance, excellent characterisation by star and support, and convincing atmosphere.

Send 'Em Back Half Dead

Fox. British (U). Director not stated. Featuring Nelson Keys, Ben Weldon and Polly Luce. 4,042 *feet. Release date not fixed.*

BURLESQUE; a film which sets out to make good-humoured sport of the ballyhoo employed by the Americans to put over their jungle epics, but fails to make good use of the limitless possibilities. Clever ideas are wasted by indifferent treatment and crude presentation, and the result is comedy entertainment for the uncritical only.

Story.—Hank Ruck, a motion-picture director, sets sail for Africa to make a jungle epic. Once on the location, he finds that the jungle has been commercialised and that the natives, white goddesses, and even the animals are under contract. He nevertheless adds colourful commentary to his picture, but is amazed to find that his estranged wife is playing the white goddess for a rival company. At this juncture, however, the animals go in revolt and, after a protest meeting, retaliate by putting the director and the players in cages and dispatching them home.

Acting.—Nelson Keys' flair for mimicry enables him to draw amusing character as Hank, but the poor material never gives him a real chance to shine. Ben Weldon, Polly Luce, Kenneth Kove and Patrick Murphy figure in the supporting cast, but are merely passengers.

Production.—One-half of the picture consists of excerpts from other jungle films, while the other half is very definitely and very obviously studio. The attempt to shape both into a humorous mould fails through poor technical work and direction, and bright ideas are cruelly squandered.

The humour, such as it is, is definitely music-hall.

Settings and Photography.—The staging, apart from the borrowed scenes, is indifferent, and the lighting, photography and recording fluctuate in quality.

Points of Appeal.—Title, star, and few obvious gags and quips.

Reform Girl

P.D.C. American (A). Directed by S. Newfield. Featuring Skeets Gallagher, Noel Francis and Hale Hamilton. 5,940 *feet. Release date not fixed.*

SENTIMENTAL drama of political intrigue which deftly turns on a redemption theme. The familiar but popular story is interpreted with a sincerity and conviction by a capable cast, and out of it emerges arresting drama and appealing sentiment. The picture meets with all the demands of a good supporting feature, and in this capacity can be strongly recommended.

Story.—Lydia Johnson, a girl serving a prison sentence, is released on parole through the influence of a political boss who wishes to use her to frame Senator Putnam, who is standing for office. She agrees to pose as Putnam's long-lost daughter, but the kindness shown to her by the Senator and his wife results in her complete redemption, and she turns the tables on the crook and saves Putnam from the stigma of a trumped-up charge of immoral conduct. It is then revealed that she is, in fact, Putnam's daughter.

Acting.—Noel Francis plays Lydia with feeling and a vital sense of character, Hale Hamilton is dignified as Putnam, Dorothy Paterson cuts a moving figure as his wife, Robert Ellis is good as the political boss, and Skeets Gallagher is sound in a prominent supporting rôle.

Production.—Neither the story nor its development are marked by originality, but the construction of the play is sound and its popular angles cannot be ignored. The dramatic situations are timed to a nicety, while the sentimental redemption theme allows for certain feminine appeal.

Settings and Photography.—The production qualities are up to standard, the atmosphere is convincing, and lighting and photography are satisfactory.

Points of Appeal.—Popular story, good drama, quiet emotional appeal, convincing characterisation by useful cast.

Scenes from THE DIPLOMANIACS, the first picture made by Wheeler and Woolsey since their return to the Radio Pictures' roster. THE DIPLOMANIACS, which will be Trade shown on June 1, is a comedy of satire on Geneva Conferences. The famous comedy team are presented as the delegates of an Indian nation whose advent in Geneva causes hilarity and consternation among the other national representatives

THE

"CHRISTOPHER STRONG"

GROUP

THE GREAT NEW STAR

Katharine HEPBU

AND

COLIN CLIVE

RELEASED OCTOBER 30, 1933

"

CHRISTOPHER STRON

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The BLACK GHOST
A VAN BEUREN PRODUCTION
Creighton Chaney
Dorothy Gulliver
and
Francis X Bushman
Junr.

The MAN OUTSIDE

with HENRY KENDALL

and GILLIAN LIND

A REALART BRITISH PRODUCTION

Produced by JULIUS HAGEN

RELEASED Nov. 6, 1933

Radio PICTURES

RECORDED BY R.C.A. PHOTOPHONE SYSTEM

TRADE SHOW

CAMBRIDGE THEATRE

WED. MAY 31 11 A.M

"SON OF THE BORDER"

with

TOM KEENE

and JULIE HAYDON

As usual—full of vivid KEENE action

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

RELEASED OCTOBER 30, 1933

TRADE SHOW

THURSDAY JUNE 1ST

CAMBRIDGE THEATRE 11 A.M

Hell Below

M-G-M. American (A). Directed by Jack Conway. Featuring Robert Montgomery, Walter Huston and Madge Evans. 9,220 feet. Release date not fixed.

SPECTACULAR melodrama of submarine warfare, which rather exaggerates America's contribution to the war, but is none the less gripping and absorbing for that. The story, which tells how a youth learns that there can be no love without honour, is slight, but its human qualities are superbly focussed by the clever characterisation of a brilliant cast, and it provides a strong peg upon which to hang amazing underwater thrills.

A film which brings new interest and excellent entertainment to the subject of war, and provides a box-office attraction of the first magnitude.

Story.—Thomas Knowlton, a young submarine officer, falls in love with Joan, daughter of his senior officer, Commander Toler, who is already married to an invalid officer. Knowlton and Toler fail to agree on a question of discipline, and Knowlton is court-martialled when he disobeys a command in order to try and rescue his comrades, wounded in a raid. Dismissed from the Service, but still decides to go away with Joan. However, when he is made to realise that Joan has a duty to her husband, and that no good could come of their love, he secretly returns to the submarine and distinguishes himself in a spectacular raid which brings him death.

Acting.—Robert Montgomery draws exceedingly clever character of Knowlton, the youth who is prepared to sacrifice honour for passion, and makes the figure, despite its human failings, a likeable one. Walter Huston is strong as the rigid disciplinarian, Toler, and Madge Evans is womanly and attractive as Joan. Schnozzle Durante and Eugene Pallette provide the natural comedy relief in supporting rôles, and the rest of the cast is good.

Production.—The hazards of submarine warfare supply the interesting emotional story with actionful, exciting backgrounds, and the perfect types represented by the fine cast, and brilliant and expensive stagecraft, enable the narrative to come to life.

The torpedoing of mine-layers off the Italian coast is depicted in thrilling detail, while the struggling of the crew to bring the battered submarine to the surface, after it has been hiding at the bottom of the sea, leads to terrific tension. The human and humorous side of the film is never neglected, and its many essential angles converge and culminate in stupendous spectacle which furnishes the outstanding entertainment with a perfect ending.

Settings and Photography.—The scenes at the Italian dock are colourful, the romantic backgrounds are picturesque, fair-ground settings allow ample scope for Durante's comedy, while the actual scenes of submarine warfare have to be seen to be believed. Lighting and photography are excellent.

Points of Appeal.—Gripping story, brilliant and popular cast, amazing spectacle, hair-raising thrills, human and feminine interest, arresting title, and outstanding direction

West of Singapore

Butcher. American (A). Directed by Albert Ray. Featuring Betty Compson, Tom Douglas and Weldon Heyburn. 5,760 feet. Release date not fixed.

HIGHLY coloured drama of love and treachery, played against a tropical background. The story is a trifle mechanical in its composition, but arresting situations nevertheless emerge from its development, all of which are tinged with popular and vigorous romance. The acting is sound and the direction competent. Safe supporting attraction for the masses, with plenty of punch.

Story.—Daniel Manton, an Englishman, returns to a settlement on the Malay Coast to complete his task of putting an oil refinery on a commercial basis. A suave Eastern trader not only refuses to sell him an oil concession at a reasonable price, but wagers with him that he will be unable to put his project through within a certain date.

Glenn, brother of Manton's fiancée, Shelby, arrives on the scene unexpectedly and falls for the wiles of Lou, a saloon entertainer whom Manton had discarded. The jealous Lou encourages him, and later causes an estrangement between Shelby, who had followed her brother to the settlement, and Manton. Manton defeats the trader's attempts to blow up the refinery, but is shot by Glenn, who had learned of his relationship with Lou. Manton, however, is only slightly wounded, and he allows Glenn and Shelby to return home, confident that his only happiness lies with Lou.

Acting.—Betty Compson plays with conviction the part of Lou, the hard-boiled entertainer with human qualities; Weldon Heyburn is well cast as the virile Manton; Tom Douglas is adequate as Glenn; and the rest of the players are quietly competent.

Production.—The fundamentals of good honest melodrama are worked into the plot, and the tropical backgrounds give a fresh touch to the familiar but popular situations. The cast gets down to its job immediately the picture opens, and their conscientious workmanship goes a long way towards keeping the entertainment alive. The interests are varied, romance and rough stuff being blended in effective proportions, the whole being presented in a manner which should win the approval of the masses.

Settings and Photography.—The Malayan atmosphere seems to be quite faithful in detail, the interiors are unpretentious but adequate, while good suspense is worked into the climax.

Points of Appeal.—Colourful and arresting story, sound characterisation by competent cast, popular romance, and good suspense.

The Phantom Broadcast

Pathé. American (A). Directed by Phil Rosen. Featuring Ralph Forbes, Vivienne Osborne and Arnold Gray. 6,400 feet. Release date not fixed.

A FANTASTIC but clever crime drama which turns on an original pivot and has a tender, pathetic human angle. The development is a little slow, but the exceedingly good acting of Ralph Forbes holds the picture, which is moving, has vital interest and displays quiet imagination, firmly together, and turns it into first-class popular entertainment. "Out where the moonbeams greet the morning" is a very haunting theme song. Very good general looking.

Story.—Norman Wilder, a deformed pianist, acts as accompanist and manager to Grant Murdock, a wireless crooner. The public are unaware that Wilder is the vocalist, and that Murdock, who cannot sing a note, merely uses lip movements to complete the illusion and satisfy fans who insist upon their favourite having good looks.

Murdock drops Elsa Evans, a girl in league with gangers, to pursue Laura Hamilton, who is secretly loved by Wilder, and Elsa shoots him dead in circumstances which point to the guilt of Laura. Wilder, believing her to be guilty, confesses to the crime, and is shot by the police while making his escape. He staggers, mortally wounded, however, to the broadcasting studio and sings a popular number, thus revealing his identity to the public before he dies.

Acting.—Ralph Forbes does a fine job of work as Wilder and brings interesting psychology to the theme. Vivienne Osborne and Gail Patrick are good as Elsa and Laura respectively, Arnold Gray is convincing as the conceited dummy, Murdock, and there is a strong cast in support.

Production.—The central idea is certainly original, and the opportunities it offers for good dramatic exploitation are firmly grasped and turned to full account by the producer, Phil Rosen, and the principal players.

The human angle is powerful, the sentiment is moving, and the element of the unusual keeps one on the *qui vive* all the time. By presenting all the popular elements in a new and intriguing setting, the film forces itself into the front rank of sound general entertainment, and has all the earmarks of a successful general booking.

Settings and Photography.—The interiors are adequate, the broadcasting stations' sequences and voice-doubling are convincing, while the ending represents a fine piece of dramatic composition.

Points of Appeal.—Unusual and holding story, moving pathos, virile drama, imaginative treatment, good work by star, and sound production qualities.

Loyalties

A.B.F.D. British (A). Directed by Basil Dean. Featuring Basil Rathbone, Miles Mander and Joan Wyndham. 6,700 feet. Release date not fixed.

SOCIOLOGICAL drama, adapted from John Galsworthy's great play, which illustrates with clever dramatic effect how the sense of loyalty governs the conduct of people of all classes and gives them natural bias when their interests clash. The many telling examples are spun into a fine story by the skill of the author, and the result is intelligent drama, fraught with strong human interest.

A British film which provides thoughtful, engrossing entertainment, with a particular appeal to the better-class patron; one with a title and cast which mean something at the box-office.

Story.—Ferdinand de Levis, a wealthy, young and ambitious Jew, an aspirant to high Society honours, is robbed of one thousand pounds and suspects Captain Ronald Dancy, a reckless Army officer, who had always taunted him for his business acumen. He openly charges him with the theft. Dancy's friends remain loyal to him, but the fact that Levis is snubbed for being a Jew forces him to press the charge and uphold his race. A slander action follows, but Dancy, who has the loyal support of his wife and friends, is found guilty and is left with no way out other than to return the loyalty of his set by taking his own life.

Acting.—Basil Rathbone gives a remarkable study as the Jew, de Levis, and his suave manner and suggestion of pride of race make for fine drama in the clash with the social snobbery revealed in the make-up of the reckless Dancy, finely portrayed by Miles Mander.

The prominence given to the two characters tends to throw the play a little out of balance, but their performances invest it with shrewd psychological interest, which is turned into entertainment of quality and purpose.

The feminine rôles, played by Joan Wyndham, Cecily Byrne and Audrey Dexter, are not too convincing, but clever cameos are contributed by Philip Strange, Alan Napier, Algernon West, Athole Stewart and Ben Field.

Production.—The direction does not show great imagination, the adaptation is literal, and some of the players are not too sure of themselves, but in spite of this, and the difficulty the producer has met in his effort to preserve the author's cunning balance, the film nevertheless drives its point home with arresting dramatic effect, and is enveloped in fine, typically English tradition and sentiment. Much can be read into the theme, yet there is always plenty to entertain those who can only grasp its pleasant, poignant and polished superficialities, for Galsworthy's drama, in itself, as pure story telling is a magnificent base to build upon.

Settings and Photography.—The staging is not lavish, but the settings are appropriate, well varied and establish good atmosphere. The law court scene is excellently done. Lighting and photography, however, often leave much to be desired.

Points of Appeal.—Title, great theme, sincere and convincing interpretation, tender pathos, fine drama, and strong cast.

Possessed

M-G-M. American (A). Directed by Clarence Brown. Featuring Joan Crawford and Clark Gable. 6,791 feet. Release date not fixed.

PRETENTIOUS drama which invests a conventional story with popular glamour and gives it new life and strong human interest through the popular personalities and experienced histrionic of Joan Crawford and Clark Gable. The development does not avoid the obvious, but the situations, which are devised with some skill, hold and work up to a good climax which has an appealing emotional aspect. Good popular booking with unquestionable star pull.

Story.—Marian, an ambitious factory girl, leaves her small town fiance to make her way in the big city. She meets Mark Whitney, a wealthy lawyer, and they fall in love and marry, but decide to keep their secret until she has acquired sufficient culture to escape ridicule.

After a lapse of three years, Mark decides to announce their marriage, but Marian, feeling that their secret may be turned into calumny by his political enemies, makes out that she no longer loves him and goes away. Her fears prove correct, however, for their secret is unearthed, but she returns to help Mark win the election for the Governorship.

Acting.—Joan Crawford is rather inclined to overact as Marian, and is a little too eager to strike the heavy dramatic note, but she, nevertheless, plays her part reasonably well. Clark Gable brings strength and conviction to the rôle of Mark, and two clever supporting studies come from Wallace Ford and Skeets Gallagher.

Production.—The story fails to make a new contribution to dramatic entertainment, but it rings the changes successfully on a well-worn theme and presents it in an up-to-date guise. The continuity is a little scrappy, there is evidence of cutting, but the development, nevertheless, has good twists which make for a sound emotionalism, employed to accentuate the romantic motif.

The film is elegantly dressed and the glamorous and realistic atmosphere help to give it tone.

Settings and Photography.—The opening small-town sequences are sufficiently drab to give the play purpose, the big-city atmosphere affords good contrast, while the interiors are most elegant. Lighting and photography are very good.

Points of Appeal.—Box-office stars, sound characterisation, popular story, polished presentation, and pleasing romantic interest.

Revenge at Monte Carlo

Gaumont-Ideal. American (A). Directed by Breezy Eason. Featuring June Collyer, Wheeler Oakman and Jose Crespo. 5,867 feet. Release date not fixed.

FANTASTIC but intriguing drama of romance, adventure and blackmail presented in a Monte Carlo setting. The story does not escape from the realms of fiction, but its artifice is sound, and it has glamour. Apart from the fact that some of the players have a little difficulty in concealing their American origin, the characterisation is vital and arresting, while the direction is marked by a sound appreciation of popular dramatic values. Acceptable two-feature programme proposition for the majority of halls.

Story.—Hernandez, follower of the ex-president of Luvania, goes to Monte Carlo to secure an important document which contains signatories of revolutionaries, amongst whom are his father and brother. He secures it, but is robbed of it immediately after by Boris Krinsky, an adventurer, who determines to sell it to the highest bidder.

Boris becomes interested in Landra, a ballet dancer, whose rival for her affections is Alba, head of a party who are also anxious to secure the document. The desire of both parties to secure the paper puts Boris' life in jeopardy, but his love for Landra results in him destroying it and abandoning his mode of living.

Acting.—June Collyer has quite a small part as Landra, but she acts it gracefully; Jose Crespo displays gallant effrontery as Boris, and speaks with a convincing accent; while Wheeler Oakman, Edward Earle, Lloyd Ingraham and Lloyd Whitlock are adequate in support.

Production.—The adventurous story is intriguing, and what it lacks in conviction is more than offset by its glamour, appealing romance and good suspense. The threads of the plot are woven with cunning skill, and the element of surprise prevents all danger of the interest flagging.

The players, too, keep to the spirit of the entertainment, while the atmosphere is one that never fails to fascinate. In fact, as a two-feature programme proposition, the film has much to commend it, and should not fail to succeed if employed within its capacity.

Settings and Photography.—The Monte Carlo atmosphere is effectively created by the skilful dovetailing of authentic exteriors with lavish interiors; castle shots accentuate the cool spirit of adventure; while lighting and photography are satisfactory.

Points of Appeal.—Intriguing story, popular romance, glamorous atmosphere, and sound characterisation and treatment.

A Bedtime Story

Paramount. American (A). Directed by Norman Taurog. Featuring Maurice Chevalier, Helen Twelvetrees and Baby Leroy. 7,794 feet. Released November 20, 1933.

A QUIET, leisurely comedy which presents a homely story in a sophisticated setting and serves it with piquant sauce. Maurice Chevalier and Baby Leroy, an infant of a few months, compete for the honours, and it is their efforts, which result in a draw, that gives point and pathos to the situations and provide the engaging fun. This includes the necessary suggestion of naughtiness but seldom exceeds the bounds of strict propriety. Refreshing light entertainment, with star pull and a universal appeal.

Story.—Rene, a dashing young roué, returns to Paris after a big game hunt and discovers an abandoned baby in his car. He at first decides to hand the baby over to the authorities, but is eventually captivated by it and engages Sally, a dancing girl down on her luck, as nurse to administer to its wants.

The presence of the child causes some embarrassment, and Rene's fiancee refuses to accept his story. He then turns his affections in the direction of Sally, who later saves him from a jealous husband, and decides to marry her and legally adopt the child.

Acting.—Maurice Chevalier is his own inimitable self as Rene, and trips gaily through the picture, singing on occasion and taking good care to contrast his spirited humour with tender sentiment.

Baby Leroy is amazing for one so young, and, as the baby, by gurgling to music, does his best to oust the star. He is certain to captivate the women. Helen Twelvetrees is pathetic and appealing as Sally, and Edward Everett Horton is immense as Rene's sceptical valet, Victor.

Production.—The fun is not fast and furious, but it is refreshing and piquant, and has irresistible sentimental appeal. The baby is cleverly exploited, and its antics are all the more intriguing for being allowed to slip logically in the development of the narrative.

Although on the long side, the film not only neatly escapes boredom, but provides delightful entertainment attuned with the characteristic American flair for showmanship to the tastes of all classes.

Settings and Photography.—The settings are elegant and sumptuous, the musical score is intriguing, and lighting and photography are excellent.

Points of Appeal.—Star, baby, whimsical and lightly daring story, delightful treatment, gay humour, irresistible sentiment and excellent technical qualities.

Trailing North

Pathe. American (U). Directed by J. P. McCarthy. Featuring Bob Steele and Doris Hill. 5,200 feet. Release date not fixed.

OUTDOOR melodrama, "get your man" stuff, which follows conventional, popular paths to an obvious climax. The simple story is played with some vigour against picturesque, snow-covered backgrounds, and these help to sustain interest when the action occasionally tends to flag. Quiet, unassuming entertainment of convenient length which offers unpretentious support for popular halls.

Story.—A ranger is ordered to track down a man and woman who are suspected of murdering a fellow ranger. He succeeds in capturing the two by subterfuge, but falls in love with the woman and discovers that the man is his own brother. He does his duty, however, and brings them in, but later learns that another man is the murderer and that the girl and his brother are innocent.

Acting.—Bob Steele plays his part with sincere conviction as the ranger, Doris Hill is adequate as the girl, and George Hayes, Fred Burns and Norman Senior adequately fill the supporting rôles.

Production.—The dramatic side of the picture is thin, but the story covers a great deal of new territory, and herein lies the principal interest. The romantic element, however, is sound, and this also helps to invest the modest entertainment with the popular touch.

Settings and Photography.—The North-west scenery is remarkably good, and by catching it in winter garb the pictorial values are measurably enhanced. Lighting and photography are good.

Points of Appeal.—Quiet, clean story, delightful backgrounds, few popular dramatic moments, and useful footage.

SHORTS OF THE WEEK REVIEWED

FIRST NATIONAL

RAMBLING ROUND RADIO ROW. No. 5. American (U). 857 feet. Release date not fixed.—Musical short, which introduces American radio favourites, none of whom are known here. Very moderate short.

STRANGE CEREMONIES OF THE WORLD. American (U). 925 feet. Release date not fixed.—Newman travel talk, which is off the beaten track, and has good photography and commentary. Safe fill-up anywhere.

THE ORGAN-GRINDER. American (U). One reel. Release date not fixed.—This Merry Melody cartoon is rather loose in theme, but its draughtsmanship is ingenuous and its humour bright. Useful fill-up.

INKLINGS. American (U). One reel. Release date not fixed.—Original novelty short, something new in cartooning, which is both informative and funny. Excellent short feature.

HOLLYWOOD DIRECTOR FOR WILCOX

Sam Taylor for Marshall-MacDonald Film

HERMIONE BADDELEY SIGNED BY HAL ROACH

Kenya for Hitchcock—Matheson Lang in Action

By P. L. MANNOCK

YET another American director is engaged for British production. The Herbert Marshall-Jeanette MacDonald film, "The Queen," now being written by Samson Raphaelson for B. and D., will, I understand, be directed by Sam Taylor, the director of many leading stars, who arrives from Hollywood at the end of this month to start work immediately for Herbert Wilcox, with an American cameraman, Edward Cronjager.

This will, in any case, mean a big hustle for Herbert Marshall, who must complete the picture within three weeks of its starting, in order to be in Hollywood on Paramount contract by July 10, where he starts in a talkie opposite Dorothy Wieck.

WITH MATHESON LANG
On "Channel Crossing" Set

At Shepherd's Bush on Monday morning the famous Matheson Lang at work on "Channel Crossing."

Mr. Lang is a large man, and in the set—that of a small state-room on a channel boat—he seemed cabined, cribbed and confined. He plays a big financial magnate, with dominating bearing and a Montague Norman beard, and to him there entered the delectable Constance Cummings, as his trim, tailor-made secretary, who took a wireless message, the object of which was to prevent the ship's radio from being used by anyone else.

On another floor, a complete replica of the Southern Railway's steamer "Canterbury" was being completed by G.-B.'s clever technical craftsman, and a small model was on top for guidance of the carpenters.

Milton Rosmer is directing, with Graham Cutts as chief of staff.

"MURDER PARTY"
Powell at Work

Jerry Jackson was restlessly enthusiastic in an adjacent studio, where scenes of "Murder Party" were in progress, with Michael Powell directing. Leslie Barks was in his office, and rain was trickling down the window-pane. Ernest Tresiger and a few policemen were in other shots.

An Old Bailey trial scene is due next week for this subject.

A KENYA LOCATION
For Alfred Hitchcock

Chatting with Alexander Korda and George Grossmith last week, I learned that Alfred Hitchcock, despite rumours, is to make "Wings Over the Jungle" for London Film Productions.

It will have locations actually photographed in Kenya Colony.

HERMIONE BADDELEY
For Hal Roach in Hollywood

The brilliant young revue comedienne, Hermione Baddeley, I hear, has signed a contract to play in Hollywood comedies for Hal Roach.

She leaves shortly for a period of four months.

"PURSE STRINGS"
Now Being Cut

Henry Edwards has completed "Purse Strings" at Elstree for Paramount. Dorothy Bouchier, Gyles Isham, Allan Jeayes, Evelyn Roberts and G. H. Mulcaster are principals in the cast. This completes the series of the unit, which is now dispersed.

ENID STAMP TAYLOR
Opposite Leslie Fuller

Enid Stamp Taylor, the musical comedy actress, has been signed by British International to play opposite Leslie Fuller in his new production, "Bill M.P."

This is the second talkie in which she has played. The other was "Meet My Sister," in which she played opposite Clifford Mollison. As this film is not completed Miss Stamp Taylor is working alternately at Elstree and Welwyn.

WEMBLEY REOPENS
With "The Lure"

On Monday, at the A.S.F.I. Studios of Wembley, which have recently been provided with a new double type of sound treatment, greatly adding to the many other advantages existing there, shooting started on "The Lure." This mystery play, written by J. Sabben Clair, ran for five months at the Savoy Theatre. It is being made for Paramount, and is directed by Arthur Maude, with Charles Saunders as his assistant. The cast includes Anne Grey, Cyril Raymond, Alec Fraser and Billy Hartnell.

The first set, a country hall, designed by J. Elder Wills, covers half the stage of the studio. Camera work is in the hands of Eric Cross, and recording by George Burgess.

TEA WITH GRACIE
Elvey's Ealing Muster

Convoyed to the Ealing studios last week by Frank Tilley, I watched a big scene in a large mansion being shot for "This Week of Grace."

Gracie Fields, with Frank Pettingell, Minnie Rayner and Douglas Wakefield made an impressively ludicrous arrival down a baronial staircase, and were greeted by Helen Haye. Contrasts of aplomb and gaucherie were most amusing as the guests joined (at a cocktail table) a further company which included Henry Kendall, Marjorie Brooks, John Stuart (with "frosty pow") and my old friend Vivian Foster, the Vicar of Mirth.

Then followed tea, with Gracie in the pleasant canteen, and a chat with the brilliant and popular but refreshingly unaffected comedienne.

Maurice Elvey has now completed the interior shooting, apart from a theatrical sequence, which will be shot this week in a London theatre. He is devoting the next ten days entirely to exteriors, of which there are many, and the locations are varied. They include Eridge Castle in Kent, Great Fosters at Egham, and Stoke Poges, on a golf round between Frank Pettingell, Minnie Rayner and Douglas Wakefield.

"THE GHOST CAMERA"
Vorhaus for Hagen

Julius Hagen has entrusted the direction of "The Ghost Camera," by J. Jefferson Fargeon, which is to go into production at Twickenham next week, to Bernard Vorhaus (by courtesy of Hall Mark Films).

Harry Fowler Mear has written, in collaboration with Vorhaus, the scenario of the story, in which a missing camera turns out to be the vital link in the unravelling of a murder mystery.

The only member of the cast yet chosen is Ida Lupino. This production will be distributed by Radio Pictures.

"THE UMBRELLA"
Redd Davis Completes

Shooting on this production, which Redd Davis has been directing at Twickenham for Radio is now completed. It stars Kay Hammond with Harold French, Victor Stanley, Dick Francis and Kathleen Tremaine.

WALTON'S NIGHT OUT
Brisson's Italian Street

Studio shooting this week on "Prince of Arcadia" takes place on a set representing the Prince's bedroom in his Riviera home, and on an exterior lot built to represent the main street of an Italian village. Considerable time was saved in building this exterior by using the front of the local theatre, which is built in Italian style.

This lot, built in an actual street in Walton-on-Thames, was a local event on Tuesday night, entailing extra police draftings to control the large crowds.

Margot Grahame had the misfortune of having to spend the afternoon in bed on the set on Saturday. While the sun was brightly shining outside, she had to do her stuff under the arcs covered with a heavy eiderdown.

Two more musical numbers, sung by Carl Brisson, were recorded during the week.

STUDIO GLIMPSES
Ultra Film Shorts

The first of a series of intriguing shorts has just been completed by Rex Graves, director to Ultra Film Productions.

These pictures bring home for the first time to the public a comprehensive view of behind the scenes in British film production to-day, and include scenes of the home life of our stars. The studios and stars have been willing to tender services and facilities for what is incidentally good propaganda for British Pictures. The series may run to eight or ten in number.

A. H. BLOOMFIELD DEAD
A Popular Cameraman

With special regret I have to record the death last week of A. H. Bloomfield, the well-known topical and studio cameraman.

I knew Bert Bloomfield in the old B.I.C. and Broadwest days. He was director's assistant also. Of late years he free-lanced and ran a film-printing business. Bert was always a popular cheery companion and a skilful craftsman.

THE SAVILLE WAR
Welwyn Campaign

The "I Was a Spy" unit has now been working at Welwyn for a week in the remarkable replica of Roulers Market Square.

Troop trains have daily departed from King's Cross—German troop trains, on which Uhlans, gunners and infantry move up the line to the Belgian town. With the troops there travelled a crowd of Belgian peasants of both sexes and all ages.

A striking personality among the peasants was that of the veteran Horatia Nelson, who claims direct descent from the famous admiral. Three generations of her family are appearing as peasants, Horatia, her daughter and her granddaughter. In spite of her ninety years Horatia Nelson has never been known to miss a call.

Tom Walls has made Monte Carlo Casino scenes for "Never Come Back," which is now in its final stages.

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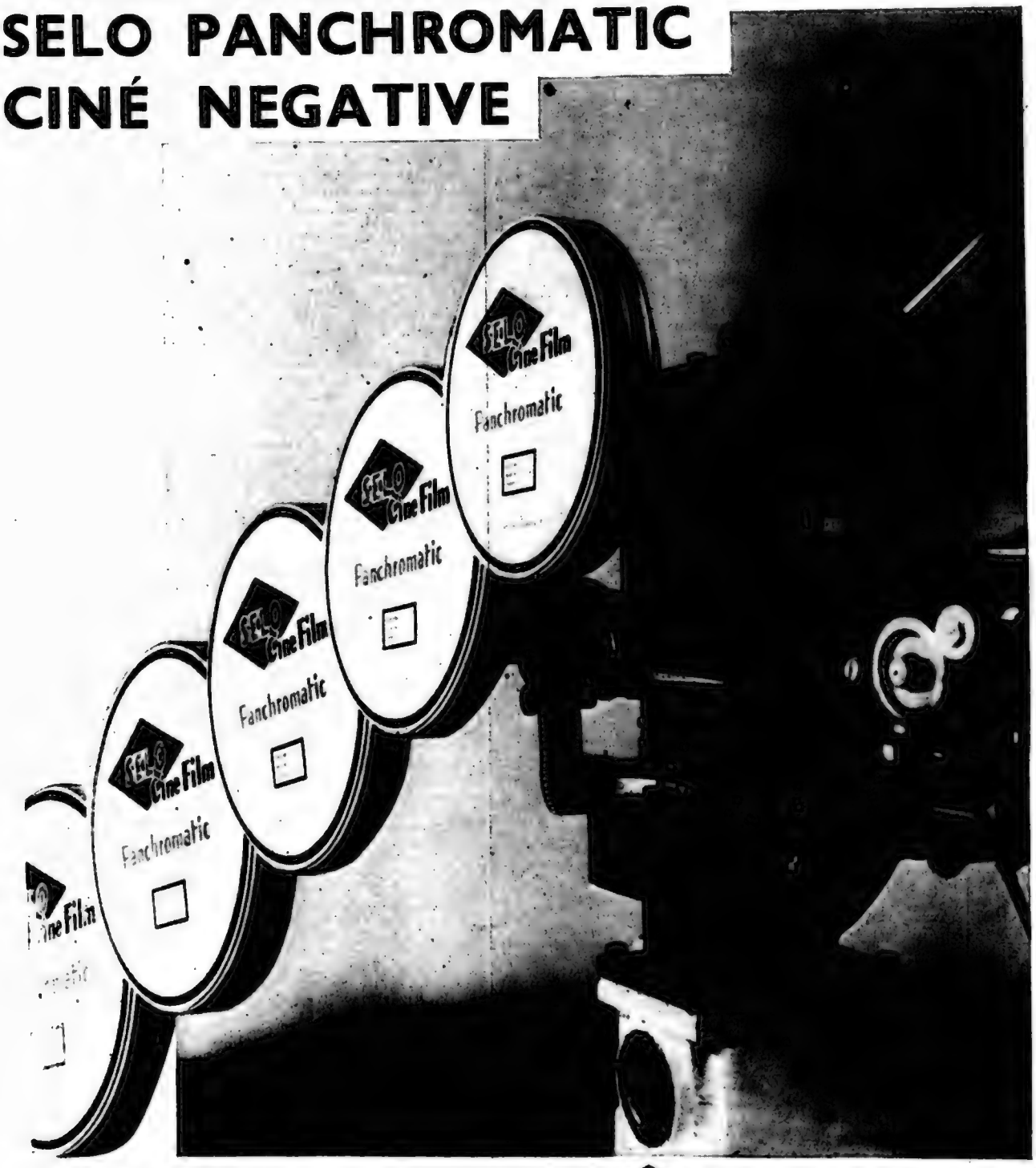

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MORE IMPORTANT RADIO FILMS IN PRODUCTION

Intensive Drive to Complete 1932–1933 Programme

With six features in the process of production and two in the cutting-rooms, the Radio Pictures' studio is now in the midst of one of the most intensive drives of the year, which will bring the studio almost to the completion of the current 1932-33 programme.

Besides the six screen shows actually in production, the writing and directorial staffs are engaged in the preparation of a number of additional stories, which will round off the present year's programme and which are scheduled to go into work during the current month.

The six films offer a wide diversity of story material, and include a number of highly important romantic and dramatic plots as vehicles for Constant Bennett, Katharine Hepburn, Dolores Del Rio, Irene Dunne, Richard Dix, Adolphe Menjou, Douglas Fairbanks, jun., Ginger Rogers, Joel McCrea, Norman Foster, Eric Linden, Doris Kenyon and a score of other prominent film players.

New Bennett Film

Included among the pictures are the following:—

"The Morning Glory," Starring Katharine Hepburn, with Douglas Fairbanks, jun., in the male lead and Mary Duncan and Adolphe Menjou appearing in featured rôles. The story is an original by Zoe Akins, and is under the direction of Lowell Sherman.

Constance Bennett's starring vehicle, "Bed of Roses," a colourful romance of New Orleans and its Mardi Gras fête, with Connie leading a merry group through a number of hectic episodes. Joel McCrea is seen opposite Miss Bennett, and John Halliday and Pert Kelton, a former New York stage favourite, are prominently cast. Gregory La Cava is directing from an original by Wanda Tuchock and Leonard Praskins.

"The Public Be Sold," an up-to-the-minute drama of ballyhoo and advertising men, with Richard Dix as the principal character and Doris Kenyon as his leading lady. J. Walter Ruben, maker of "The Great Jasper," is directing. Alan Dinehart, David Landau, Paul Cavanagh, and Alberta Vaughn are in the cast of this film, formerly titled "Ad Man."

Ginger Rogers as Star

Ginger Rogers, the latest addition to the Radio stars, is featured in Maurine Watkin's play, the tentative title of which is "Careless," with Ginger pesented as a temperamental radio queen. Norman Foster plays the male lead, surrounded by a brilliant supporting cast, including Gregory Watoff, Frank McHugh, Zasu Pitts, Allen Jenkins, and Lucien Littlefield. William Seiter is directing.

"The Flying Circus," a mile-a-minute action thriller, depicts the adventures of a group of famous fliers. Ralph Bellamy, Bruce Cabot, Eric Linden and Cliff Edwards are members of the flying quartette, and Arline Judge petite player, is the heroine. Russell Birdwell wrote and is directing the story.

Schoedsack's Next

"Jamboree," an adventure film being produced by Ernest B. Schoedsack, who, with Merian C. Cooper, was responsible for the success of "King Kong," is included among the list of films in production. It is another along the lines of previous Schoedsack productions, and in the cast are Robert Armstrong, Helen Mack, Frank Reicher, and John Marston. Ernest B. Schoedsack is directing.

In the cutting-rooms are "Emergency Call," a story of modern gangsters and their exploits, with Bill Boyd, William Gargan, Wynne Gibson, Betty Furness and George E. Stone as the principals; and "Melody Cruise," a delightful musical production, with Phil Harris, a famous American radio crooner and orchestra leader, in the leading rôle, supported by Charlie Ruggles, Greta Nissen, Helen Mack and a host of Hollywood luminaries. Mark Sandrich directed the latter film.

Included in the number of stories being prepared for production during the month "Double Harness," the next Ann Harding starring vehicle; "Yours Sincerely," for Constance Bennett; "Fire Eater," to star Bill Boyd, and an untitled Irene Dunn starring film.

Ann Harding Back in Hollywood

Ann Harding arrived back in Hollywood last week, none the worse for her adventure in the sea off Havana recently. It will be remembered that one of the crew was drowned when the small boat in which the star was sailing capsized and sank, Miss Harding being rescued after struggling in shark-infested waters for several hours.

In spite of this terrifying experience, the star, accompanied by her secretary, Maria Lombard, left for Hollywood in order to be there at the scheduled time to commence work on "Double Harness." This is the film version of the London stage play which had a successful run here a few months ago.

RADIO COMEDY TEAM AGAIN

WHEELER AND WOOLSEY IN PEACE CONFERENCE BURLESQUE

In "Diplomaniacs," which is being shown on June 1, the two Radio Pictures comedians, Bert Wheeler and Robert Woolsey, come under the Radio Pictures banner again with a terrific burlesque of the Geneva Peace Conference. Wheeler and Woolsey are adepts at the art of burlesquing serious subjects. In fact, most of their previous highly successful comedies have guyed something—"Peach o' Reno" made fun of the Reno divorce mill, and "Hold 'Em Jail" did the same for the inter-collegiate football films.

Fun at Geneva

In their latest burst of merriment they have chosen a fertile field for their humour.

This picture, which goes under the typical Wheeler and Woolsey title of "Diplomaniacs," sets out to poke fun at the intensely serious members of the League of Nations at Geneva. It is handled from first to last in a spirit of the most extravagant burlesque, against a musical-comedy background of diplomats, chorus girls and deep-dyed villains—in this case the avaricious ammunition makers. In this picture Wheeler and Woolsey will be found to have reached the limit of craziness. The film bristles with nonsensical situations, and sparkles with Woolsey's wisecracks.

Plot v. Counter Plot

First of all, they are chosen as delegates for the Red Indian, the only nation which has paid its national debt. They are chosen because of their ability to talk—for they are barbers. Equipped with lavish expense, money and no ideas at all, they set out for Geneva to fight for peace. Here they find plot and counter plot, conference delegates holding session under the protection of machine guns, and international vamps working on behalf of munition firms who rely upon war to pay dividends.

In the end Wheeler and Woolsey decide to entertain the delegates by doing a little variety act, hoping that the audience will sign the peace pact whilst under the benign influence of their talent. They take home a forged peace pact which is immediately repudiated by the nations concerned and the two arrive home in time to join the army for another war.

CONSTANCE BENNETT

STAR FORMS FILM COMPANY

Constance Bennett, the famous Radio star, together with her husband, the Marquis de la Falaise, has formed a film production company to make a Technicolor picture of the Dutch East Indies.

The idea, the credit for which belongs to the Marquis, is to capture, in natural colours, the beauty and romance of the East Indies, with their exotic scenery, picturesque costumes and weirdly colourful native pageants.

When he and Miss Bennett were here in Europe recently he arranged financial backing for the project, but Constance Bennett, never out to miss a good business deal, decided to have a hand in the venture, and Bennett Productions, Ltd., is the outcome.

The Marquis sailed on May 2 for the East Indies, accompanied by Duke Green, his cameraman and Gaston Glass as business manager.

On his return in about four months' time he will stop at Honolulu, where, if production schedule permits, Miss Bennett will join him to return to Hollywood together.

"JACK'S THE BOY"

Record Australian Run

"Cabled advice has just been received from British Dominions Films, Limited, head office in Melbourne to the effect that "Jack's the Boy" has beaten "Sunshine Susie's" wonderful record of 19 weeks in Melbourne. "Jack's the Boy" commences its 21st week at the Majestic Theatre, Melborne, on Saturday.

John Stuart and Gracie Fields in an advance still of THIS WEEK OF GRACE, which is being made at Ealing for Radio distribution

A scene from CHRISTOPHER STRONG, featuring Katharine Hepburn and Colin Clive, which Radio is Trade showing on Wednesday

Warner's Peak of Activity

FOUR FILMS READY FOR TRADE SHOWS

Outstanding Offerings

FOUR new Warner pictures have arrived in England, and will be Trade shown almost immediately. They are "The Working Man," formerly known as "The Adopted Father," which stars George Arliss; "Picture Snatcher," with James Cagney; "Baby Face," with Barbara Stanwyck, and "Ex-Lady," which raises Bette Davis to stellar rank.

"We are now," says Max Milder, "at the highest peak of production activity yet registered in the history of the company. Jack Warner has declared that he is determined that nothing shall stand in the way of there being available for every exhibitor a consistent line-up of box office entertainment.

The Greatest Arliss

"'The Working Man' is played from a broad comedy standpoint. There is nothing highbrow about it, because it is a delightfully bright and breezy, fast and furious comedy-drama, aimed directly at the box-office, and, as such, its potential money-making values surpass anything since 'The Millionaire.'"

Max Milder, Managing Director, Warner Bros.

"In 'Picture Snatcher,' to be Trade shown on June 7, Cagney has made a super charged comedy riot, packed with brilliant dialogue, terrific action and hilarious comedy. Lloyd Bacon, who made 'Forty-Second Street,' directed 'Picture Snatcher,' with a very strong cast in support of Cagney, including Patricia Ellis, Alice White and Ralph Bellamy.

Barbara Stanwyck's Best?

"I think 'Baby Face' will be one of the biggest money-makers of the year. The cast includes George Brent, Henry Kolker and Donald Cook, and in this picture Miss Stanwyck has taken on a new and distinctive personality. She has gone blonde, with a unique style of hairdressing, which portends to be a rage with the women fans who see it, while her wardrobe aids and abets her transformation.

"Bette Davis, the girl who leapt to screen fame almost overnight when chosen after one or two minor rôles to play opposite George Arliss in 'The Silent Voice,' is now to be raised to stardom because of her brilliant interpetation of the leading rôle in 'Ex-Lady,' which is being screened on Tuesday.

Six in the Making

"Six new pictures are in production, including vehicles for George Arliss, Kay Francis, Warren William and Fairbanks, Jun.; Cagney and Powell are also busy.

"The first is 'Voltaire,' which is undoubtedly destined to be George Arliss's crowning achievement. It offers unique opportunities for the display of the star's brilliant satire and subtle humour. In this dramatic panorama of France during the days preceding the French revolution, the star will be supported by a brilliant cast, including Doris Kenyon, in the distinguished rôle of Madame Pompadour, Margaret Lindsey, who scored such a tremendous hit in 'Cavalcade,' Theodore Newton, Reginald Owen, Alan Mowbray, Helena Phillips, David Torrence. John Adolfi directed.

"An unusual story with Kay Francis in the rôle of a lady doctor, is in production under the title of 'Mary Stevens, M.D.' It is based upon the autobiography of a lady doctor, and is said to be packed with dramatic incidents, plenty of comedy, brilliant dialogue, and wonderful production values. The cast includes Lyle Talbot, Glenda Farrell, Thelma Todd and George Cooper. Lloyd Bacon is directing.

"In response to countless requests for Warren William to be teamed, in something funny and amusing, with Joan Blondell, 'Goodbye Again' is being made with Wallace Ford and Genevieve Tobin in support. Michael Curtiz is directing.

British Flying Epic

"Sir Philip Gibbs, one of the most noted British authors, has written the story for 'Captured,' a picture that is going to be one of the really big pictures of the year. 'Captured' deals with the Great War of 1914-1918 and its prisoners. Douglas Fairbanks, Jun., is the star, supported by Leslie Howard, Paul Lukas and Margaret Lindsay. Roy Del Ruth is directing.

"'Private Detective 62,' in which William Powell is supported by Margaret Lindsay, Ruth Donnelly and Arthur Hohl, is a fast-moving story of the private detective 'racket,' which exposes the inner workings of a crooked detective agency. The whole thing is done, nevertheless, in such a manner as to be taken with a grain of salt, and is packed with funny situations and romantic adventure.

A Cagney "Fugitive"

"'The Mayor of Hell,' with James Cagney in the stellar rôle, is claimed to be the most powerful dramatic subject tackled by any company, including 'I am a Fugitive from a Chain Gang.'

"It is said to be a terrific denouncement of the reform schools in certain stages—a devastating bombshell of exposure with all the dynamic force, terror, sympathy and humanity of 'I am a Fugitive from a Chain Gang,' and is produced on the same lavish scale and with similar authenticity."

One of the
300 GLORIOUS GIRLS
in
GOLD DIGGERS OF 1933
A First National Picture

GAUMONT-IDEAL'S GREAT PROGRAMME

W. J. Gell Announces Seven Pictures

ENGLISH AND AMERICAN PRODUCT

AN important announcement is made by W. J. Gell concerning a series of big productions combining the very best of British and American products which Gaumont-British will Trade show within the next week or two. Seven of these are scheduled for immediate Trade show.

These include two brilliant British subjects, "Sleeping Car" and "The Lucky Number," which emanate respectively from the Shepherd's Bush studios and the Gainsborough studios; "The Constant Woman," a World-Wide production which goes into the New Gallery for a run commencing Sunday, May 21; "The Intruder," a rattling mystery story with its locale on a desert island; "The Eleventh Commandment," a gripping story concerning the fight between heirs to inherit the millions left by an eccentric old lady; "Devil's Playground," with the excitement and thrill of the capture of huge fish—shark, devil fish, etc., in the Pacific Ocean, and "Fargo Express," a quick-fire, romantic Western drama.

A "Soccer" Theme

"The Lucky Number" has as its theme the endeavours of the leading character to

W. J. GELL

locate a missing lottery ticket, which turns out to be a winning one. The hero of the story is a professional footballer, and exciting football sequences have been filmed on the Arsenal ground at Highbury, in which Clifford Bastin and other Arsenal players make actual appearances. There is something for the "dog" fans, too, for extremely interesting and thrilling scenes were filmed at the greyhound racing track at Harringay. Clifford Mollison is perfectly cast as the young footballer; a brilliant character study is provided by Gordon Harker as the man from "'Ackney." Joan Wyndham is exceedingly charming in the rôle of the girl in the fun fair, and Joe Hayman, as a pawnbroker, will arouse shrieks of mirth.

Possessing a story which makes appeal to the sporting instincts of everybody, the love interest, and the humour of the principal players, "The Lucky Number" is undoubtedly a subject of big entertainment possibilities. This Gainsborough picture, made at Islington, was directed by Anthony Asquith. The film tops the bill at the New Gallery, commencing Sunday, May 28.

A FEAST OF SONG!
A GALAXY OF TALENT!
A GARLAND OF GIRLS!
That's
GOLD DIGGERS
OF 1933
A First National Picture

Trade showing will occur at the same venue on Monday, May 29, at 9 p.m.

Madeleine Carroll and Ivor Novello

"Sleeping Car," from a story by Franz Shultz, is a Gaumont-British picture produced at Shepherd's Bush. This picture is at once delightful and piquant. Anatole Litwak, director of "Tell Me tonight," has skated dexterously over the thin-ice situations in the story of the amorous sleeping-car attendant, and his many loves in the various capitals at which the trans-continental train stops. The high spots in the picture are the marriage of convenience between the attendant of the sleeping car and the wealthy girl, who must marry or be expelled from France; the marriage night quarrel, and the wife's morning-after discovery of a former sweetheart in her husband's bed. This apparently risque situation has, however, a quite logical and innocent explanation.

The leading players in this sparkling film are Madeleine Carroll and Ivor Novello. Madeleine Carroll provides a fascinating and charming performance as the slightly naughty lady of the sleeping car. Her personality and charm, coupled with her brilliant flair for witty comedy, is a big asset to the picture. Ivor Novello's portrayal of the rôle of the sleeping-car attendant is a brilliant piece of characterisation. The clever supporting cast comprises Kay Hammond, Claude Allister, Laddie Cliff and Stanley Holloway, who present gems of character cameos with many scintillating facets.

The Shepherd's Bush studios built a perfect replica of a trans-continental sleeping car, on which many of the sparkling scenes are played. A luxurious set of the Hotel Atlantic in Vienna was also built for the production. "Sleeping Car" will be shown to the Trade at the Phœnix Theatre on Tuesday, May 30, at 8.45 p.m.

"The Constant Woman," a big American production from World-Wide Pictures, which has as its star players Conrad Nagel and Leila Hyams, is based on a play "Recklessness," from the pen of Eugene O'Neill, America's foremost dramatist. The story is redolent of tinsel and sawdust, with its background of tent and circus life. It possesses pathos, strong drama, comedy and thrill. The circus fire climax, with its scenes of a stampeding public among elephants and other wild animals, is a marvellous scene.

Romance and Drama

A further American picture from Allied Pictures is "The Eleventh Commandment," which deals with the fight for the huge fortune left by an elderly recluse to her lawyer. Many spurious claimants try to get their share, and the lawyer's partner tries to get the fortune for himself, but the millions go to the rightful heir in the end. The film has a vein of romance which relieves its dramatic intensity. The leading players are Marian Marsh and Theodore Von Eltz, also Alan Hale, while a brilliant supporting cast includes Marie Prevost, William V. Mong and Lee Moran. This subject is to be Trade shown on Monday, May 29, at the Prince Edward Theatre at 3 p.m.

A picture which combines genial humour with thrill, and information with novelty, is a travel picture, "Devil's Playground," a Principal Adventure picture. It takes one to sunny climes, and shows disciples of Isaac Walton fishing that is brimful of excitement. Encounters with sword-fish, shark and whale and tarpon. Hunting the mighty Barracuda: Heaps of similar adventures aginst brilliant backgrounds all recounted with humour and gusto. This picture is to be shown in company with "Fargo Express," a Ken Maynard Western drama, at the Prince Edward Theatre, on Wednesday, May 31, at 10.30 a.m.

Monte Blue and Lila Lee are featured players in "The Intruder," which tells an entertaining story of the adventures of a boat-load of shipwrecked people stranded on a desert island. Before the catastrophe occurred, which resulted in their having to leave their floating home, most of the boat-load were implicated in a murder. The detective engaged in the solution of the crime lands on the island with them. Their adventures during their two-day stay, prior to their rescue, make excellent and intriguing entertainment. This Allied-Pictures production will be Trade shown at the Phœnix Theatre on Thursday, June 1 at 3 p.m.

Each of the Trade shows announced above will be preceded by two-reel comedies featuring such masters of comedy as Flanagan and Allen, Andy Clyde, Moran and Mack, and many others.

More Super Offerings

In addition to the two British supers, "The Lucky Number" and "Sleeping Car" announced for Trade show, Gaumont Ideal have a big British programme to offer the exhibitor. A Gaumont-British picture, "Britannia of Billingsgate," featuring Violet Lorraine and Gordon Harker; "Orders Is Orders," another Gaumont-British picture from the Shepherd's Bush studios, featuring James Gleason, Charlotte Greenwood, Cyril Maude and Cedric Hardwicke; "Channel Crossing," for which Matheson Lang and Constance Cummings have been signed as the leading players, goes into production at the Shepherd's Bush studios shortly.

A London Film production, "The Girl from Maxim's," with a staggering cast of players, including Leslie Henson, Frances Day, George Grossmith, Lady Tree and Stanley Holloway, will also be presented in a few weeks' time.

Further particulars of these subjects, also the American product, to be handled by Gaumont-Ideal, will be announced later.

Big British Films

Scenes from two important British offerings for Gaumont-Ideal, THE LUCKY NUMBER, a Gainsborough picture, featuring Clifford Mollison, Joan Wyndham, Gordon Harker and Joe Hayman, is to Trade shown on Monday, May 29, at 9 p.m., at the New Gallery. SLEEPING CAR, a Gaumont-British picture featuring Madeleine Carroll and Ivor Novello with Kay Hammond, Laddie Cliff, Claude Allister and Stanley Holloway, will be Trade shown on Tuesday, May 30, at the Phœnix Theatre at 8.45 p.m.

FIVE SUPERS FROM FOX READY

NEW LASKY FILM HERE

FIVE important Fox pictures, already previewed in the States are on their way to England and will shortly be Trade shown.

Chief among these offerings is "Warrior's Husband," Jesse Lasky's second picture for Fox, which will be Trade shown at the Cambridge Theatre on June 1, at 3 p.m. It is a piquant and delightful satire on the theory of domesticity of the Amazons. Elissa Landi and Ernest Truex are the leads, with Marjorie Rambeau and David Manners in support.

"Pilgrimage," John Ford's all-star production, with Henrietta Crosman, Heather Angel, Norman Foster, Marian Nixon and Betty Blythe, is the subject of an enthusiastic cable from Winfield Sheehan to the London office.

Other pictures already approved are Lilian Harvey's first American picture, "My Lips Betray," with John Boles and El Brendel in support; William K. Howard's "The Power and the Glory," a Jesse Lasky "special," with Spencer Tracy and Colleen Moore; "Adorable," with Janet Gaynor and Henry Garat.

"Maneater" Unit

Clyde Elliott and his "Maneater" company are nearing California after their four months' expedition in the Malaysian jungles, where the picture was made in its entirety.

This is claimed to be the only jungle romance made entirely in the wilds with a Hollywood cast. Marian Burnes, Kane Richmond, and Harry Woods play the leading parts.

New Pictures Announced

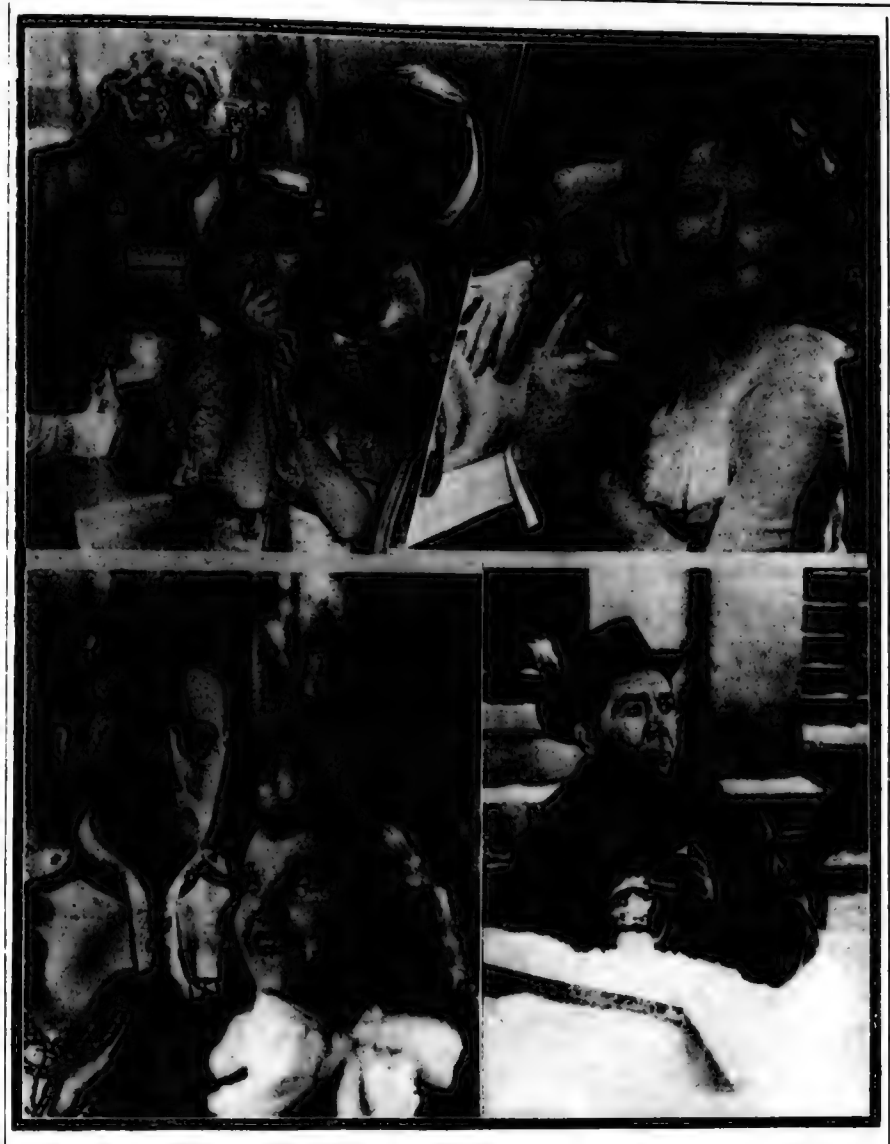
Two more pictures are now in production at the Fox Hollywood studios, under the direction of Sol. M. Wurtzel. They are "Life in the Raw," the Zane Grey story, with George O'Brien starring, and "The American," based on incidents in the life of Anton Cermak, Chicago's murdered mayor, in which Spencer Tracy plays the leading role.

Sally Eilers completed "Hold Me Tight," in which she appears opposite James Dunn, before leaving for England.

Other pictures scheduled to go into production are "The Last Trail," another Zane Grey story, with George O'Brien in the lead; "The Tough Guy," which Sally Eilers will make, with James Dunn, on her return from Europe, and "The Peonies," an original story by Walter Reisch, to be the first directorial assignment of Paul Martin, who co-directed Lilian Harvey's "Congress Dances."

And New Players

Chic Trevor and Harvey Stephens, two of the starring players in the current Broadway hit, "The Party's Over," have signed Fox contracts and will start for Hollywood soon.



ADORABLE, the Fox musical romance with Janet Gaynor, Henry Garat, Herbert Mundin and C. Aubrey Smith, which will shortly be Trade shown.

"GOLD DIGGERS OF 1933"

More about First National's Great Musical

One hundred and twenty beautiful girls, dancing and playing violins at the same time, with their instruments illuminated by neon lighting, will form a novel, picturesque and entertaining feature in First National's forthcoming special musical production, "Gold Diggers of 1933." As the girls play and dance the lights go out and the violins and bows, which are alone illuminated, are shown in a big dance number. The whole assembly then takes the form of one huge violin with illuminated bow strings.

This is one of the many novelties which the Burbank Studios have provided in their effort to supply a much needed, unusual picture, filled with original angles. Giant sets have been erected with illuminated pools in which scenes of dazzling beauty are reflected, as beautiful figures, clad in marvellous creations, move through song and dance numbers, specially written for the picture by Al Dubin and Harry Warren.

Five Songs

Outstanding among the musical numbers will be five specially written songs, "Pettin' in the Park," "We're in the Money," "Shadow Waltz," "I've Got to Sing a Torch Song," and "Remember my Forgotten Man." "Shadow Waltz" will be staged with many innovations, presenting the most advance angles of camera and studio craft.

Outstanding in the large and brilliant cast are Warren William, Joan Blondell, Ruby Keeler, Aline MacMahon, Ginger Rogers, Guy Kibbee, Ned Sparks, Tammany Young, Dick Powell, Clarence Nordstrom, Robert Agnew, Sterling Holloway, and Ferdinand Gottschalk. The production is directed by Mervyn LeRoy.

Earlier Release Date

D. E. Griffiths, managing director of First National, states that the release date of "Gold Diggers of 1933" will be set much earlier than was originally intended as a result of insistent demands of exhibitors from all parts of the world for a picture of super box-office calibre in which music plays the principal part.

First National has further decided to hasten the release of a number of other important productions which were originally intended for later releases. Among these is Edward G. Robinson's new picture, "Little Giant," reviewed in this issue. In this production Robinson has a rôle which, although similar in many respects to the previous characters in which he has so firmly established his reputation, has a very big element of comedy, as it deals with the story of a gangster who is put out of business when beer becomes legal in the United States, and endeavours to enter Society with a big S.

Barthelmess and Chatterton

Richard Barthelmess will also be seen shortly in "Breadline," a new production which is based upon the story by the well-known American novelists and scenario writers, Wilson Mizner and Robert Lord. He will be supported by Loretta Young, Aline MacMahon and Gordon Westcott, under the direction of William A. Wellman.

Mr. Griffiths also announces that he is expecting to present shortly "Lily Turner," in which Ruth Chatterton appears in a rôle which is a distinct departure from her previous characters. The star will be seen as the attraction of a fake medicine show which is run by that inimitable character comedian, Guy Kibbee. She will be seen dancing the Hula Hula and the Rumba. George Brent will have an important part in the cast, and Frank McHugh, always to be relied upon to keep the fun going, will be prominently featured.

Silk Express

An early Trade show is promised of "Silk Express," one of the most thrilling and novel pictures yet made. It deals with the booking of a special train chartered by silk manufacturers and features Neil Hamilton and Sheila Terry.

Fox Plans European Production

POMMER TO SUPERVISE ENGLISH VERSIONS

THE visi tof Clayton Sheehan and Robert Kane to Europe has set on foot a number of stories regarding the projects of the Fox Film Corporation in Paris. Chief among the stories has been the confident statement that the Joinville studios lately vacated by Paramount will be made the production centre.

The French trade paper, *La Cinematographie Française*, prints in its last week's issue an interview with Andre Daven, who was formerly with Robert Kane at Joinville, and has worked on French versions of Ufa pictures under Erich Pommer.

M. Daven denied the statement that the Joinville studios had been bought by Fox and continued, "When Sidney Kent became President of the Fox Film Corporation, one of his dearest projects was the establishment of a European production centre. He immediately set to work to build the scheme on a practical basis, and this is the scheme which we are now about to realise.

"Erich Pommer has been appointed director-general of Fox productions in Europe. The films will be made in a French studio, but it is doubtful if films will be made in French and German. Recent events in Germany do not permit us to envisage production of films in German.

"Pommer is occupying himself with the details of making English versions, which will be made with English and Hollywood personnel, stars, directors, etc. He wishes to continue the plan which had such good results with Ufa, viz., to make a certain number of films of international standard, with well-known stars and an attractive scenario. He aims at securing a public for English versions of films throughout the whole English-speaking world."

Another scene from First National's all-star musical film GOLD DIGGERS OF 1933, which is expected shortly in this country

HERALDING "THE SIGN OF THE CROSS"

PARAMOUNT'S BIG TIE-UP

NATION-WIDE publicity on an extensive scale will be assured to several new Paramount releases, on behalf of which a big scheme of Press publicity has been arranged.

"The Sign of the Cross," which has already obtained the backing of one of the most extensive Press campaigns of recent years, ranging from photographs, special articles, scores of interviews with Charles Laughton, who plays the rôle of Nero, and numerous discussions of the historical and dramatic qualities of the production by authorities of note on the various aspects embraced by the film, will be backed by an elaborate new campaign on its release.

Special Editorial Space

The *Daily Herald*, which daily reaches close upon 2,000,000 readers, has undertaken to support "The Sign of the Cross" by special editorial treatment extending over the period immediately preceding and during the general release of the film.

This will guarantee the Cecil B. de Mille spectacle a national boost in hundreds of thousands of British homes just at the time when the picture is due to reach the public of the United Kingdom.

An Unique Serial

Glitoes-Davies has arranged a further big national Press tie-up on the Paramount all-star special, "The Woman Accused." This takes the form of an agreement with the *Daily Herald*, whereby that newspaper secures the exclusive serialisation rights for this country of a story which the combined talents of ten famous authors produced. This ensures a feature of first-class reader interest, for the contributors to this unique story comprise such famous literary figures as Vicki Baum, J. P. McEvoy, Rupert Hughes, Vina Delmar, Gertrude Atherton, Zane Grey, Irvin S. Cobb, etc.

The publication of "The Woman Accused" will commence at a time synchronising with the general release date of the film, and will daily be featured in the *Herald* during the London and provincial runs of the picture.

Prize Competition

Another big Press tie-up of national scope has been arranged with *Everybody's Weekly*. This takes the form of a free "must-be-won" competition based on the film, "If I Had a Million."

As exhibitors already know, the film tells the story of an eccentric millionaire who gives a cheque for a million dollars to each of eight people. The picture shows what happened to each of them.

Everybody's will invite readers to place these eight episodes in their order of merit. The order will be selected by the following judges—Elinor Glyn, Christopher Stone, Philip Inman and Mr. Geoffrey Harmsworth. Their decision will be placed in a safe at the Midland Bank, and the competitor whose list most nearly coincides with theirs will be awarded a £100 prize.

This competition, in conjunction with "If I Had a Million" (released June 5), will arouse great interest and much discussion among theatre patrons, and Paramount trust that every exhibitor showing this picture will take full advantage of the contest.

To take full advantage of this scheme, exhibitors should communicate at once with the Publicity Manager, *Everybody's Weekly*, 114, Fleet Street, London, E.C.4, who will be pleased to supply all information and leaflets for distribution.

MEET THE GIRLS!
SEE THE STARS!
HEAR THE SONGS!
in
GOLD DIGGERS
OF 1933
A First National Picture

It's service that counts !
And for real service you can rely on "The Kine"

All your problems solved - - -

Use our EXPERT SERVICE

THIS Journal is the recognised authority in all matters concerning the design, decoration, equipment and furnishing of picture theatres.

THE knowledge of our specialists is freely at the service of all readers.

IF you desire information on any subject in the adjoining columns, detailed information, catalogues and *independent expert advice* will be sent to any proprietor, architect or technical worker in any branch of the kinema Industry.

THERE is no Trade Journal in the world which has so many distinguished authorities in all branches of the Industry as the KINEMATOGRAPH WEEKLY with its supplement IDEAL KINEMA AND STUDIO.
Avail yourself of their knowledge and benefit by their advice.

1 ACOUSTICS.
2 Advertising.
3 Air conditioning.
4 Amplifiers.
5 Arc lamps.
6 Architectural service.
7 Automatic curtain control.
8 Automatic sprinklers.
9 BATTERIES.
10 Boilers.
11 CABLE.
12 Cafe furnishing and equipment.
13 Canopies.
14 Construction (Theatre).
15 Carbons.
16 Carpets.
17 Chairs, wicker.
18 Changeable signs.
19 Colour films.
20 Condensers.
21 Cut-outs.
22 Converters.
23 DECORATIONS.
24 Dimmers.
25 Disinfectants.
26 Display.
27 Dynamos.
28 ELECTRICAL Equipment.
29 Exploitation.
30 FILM CLEANERS.
31 Fire alarms.
32 Fire hose.
33 Fireproofing.
34 Floodlighting.
35 Footlights.
36 Fountains.
37 Furniture.
38 GENERATORS.
39 HEATING Systems.
40 INSURANCE.
41 Independent plants.
42 LAMPS, General.
43 Lamps, projector.
44 Lamps, H.I.
45 Legal.
46 Lenses.
47 Lighting installations.
48 Lobby display.
49 Lobby furniture.
50 Luminous signs.
51 MACHINES, Ticket.
52 Marble.
53 Mats, Leather.
54 Mats, Rubber.
55 Mirrors.
56 Motor Generators.
57 Reproduction Devices.
58 Music and Sound.
59 Music Publishers.
60 Music Stands.
61 NEEDLES, Gramophone.
62 Non-synchronous Sound Devices.
63 OIL Burners.
64 Oil Engines.
65 Orchestra Fittings.
66 Organs.
67 Organ Lifts.
68 Organ Chamber Heaters.
69 Ornamental Metal Work.
70 PAINT.
71 Perfumes.
72 Photo Frames.
73 Pianos.
74 Planning (Theatre).
75 Plastic Decorations.
76 Plumbing.
77 Portable Projectors.
78 Programmes.
79 Projector Lamps.
80 Projection Room Equipment.
81 RADIATORS.
82 Rails.
83 Records.
84 Recording.
85 Rectifiers.
86 Redecorating.
87 Reseating.
88 Rubber Flooring.
89 SAFES.
90 Safety Devices (Projector).
91 Scenery.
92 Screens.
93 Screen Dope.
94 Seating.
95 Seat Indicators.
96 Signs (State Kind).
97 Slides.
98 Speakers (Loud).
99 Stage Lighting Equipment.
100 Stair Treads.
101 Switches.
102 TALKIE Equipment.
103 Telephones.
104 Tickets.
105 Ticket Issuing Machines.
106 Tiles.
107 Transformers.
108 UNIFORMS.
109 VACUUM Cleaners.
110 Ventilating Systems.
111 Volume Controls.
112 WATER Coolers.

THE EDITOR, "THE KINEMATOGRAPH WEEKLY," 85, LONG ACRE, W.C.2.

I should like to receive reliable information concerning _____
(Indicate Subject by Number)
Theatre _____ Seating Capacity _____
Remarks _____

It may be information apart from the above that you need, but whatever it is, if it's to do with the Trade—ask us.

LONDON TRADE SHOW: FRIDAY NEXT (MAY 26th), PHŒNIX THEATRE at 3 p.m.

WARNER BROS.
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WORLD-FAMOUS STAR of MUSICAL COMEDY in ENGLAND a AME

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SAFETY FIRST IN KINEMA WIRING

LIVERPOOL LECTURE TO PROJECTIONISTS' GUILD

GREAT care should be taken by projectionists to keep conduits clear of water and gas pipes in view of the fact that the current may rise to 3,000 or 4,000 amps before the fuse interrupts the circuit; if the earth lead or the conduit touches a gas pipe there is always in danger of the gas becoming ignited and causing a fire. This caution was uttered by S. Lowey, assistant consumers' engineer, Liverpool Corporation Electricity Department, in an address to the Liverpool Court of the Guild of British Projectionists and Technicians, at the Palais de Luxe, Liverpool. Old flex and disused wiring may cause trouble and should be removed at once.

Developments Since 1909

Referring to the Cinematograph Act (1909), Mr. Lowey said that the regulations were drawn up at a time when persons interested in public entertainments had commenced to sit up and take notice of the possible future of kinemas; the first set was issued in 1910 and revised in 1913, and again in 1923. Compared with advancement of the kinemas, the changes made were trivial.

Mr. Lowey read extracts from the Home Office regulations and pointed out that the majority had some relation to the days when the projection equipment was of the sheet-iron-box-enclosure type. The clauses on doors, windows, projectors, etc., had no bearing on modern installations where one would experience some difficulty if he tried to knock a projector over.

"I do not see that the H.O. regulations prevent the use of a door between the operating box and the winding room, but local licensing opinion is against it. In regard to safety lighting, the use of the nickel-iron storage battery set, in which the cell is fully charged and is maintained by a trickle charge from the mains, and which will provide light for three hours when required, is a system adopted by many of the modern kinemas. An example of this type of safety lighting is the Keep-a-lite system. I have seen one place where paraffin oil lamps were used."

Reference was made to the employment of solenoid switches for the automatic change-over from the main current supply to the safety lighting and the comparative operations on A.C. and D.C. Main fuses, said the speaker, should not be accessible to the public, and the panels should have a ground and back clearance. The easiest way to comply with this regulation is to have the fuses on an entirely separate panel, so that the fuses can be readily removed for overhaul, and the terminals boxed in or screened.

Looping Out

Wiring in conduit throughout the building is standard in Liverpool, although the H.O. regulations require screwed conduit only in the operating box. In most orchestral pits, where very often three or four loops are taken out of one fitting, the reason for a separate circuit is evident.

A common fault when wiring a lamp holder with 7.22 gauge wire, is to bend over the ends which may possibly cause contact to be made with the case of the holder. Do not disregard the triviality of this; make use of a proper test lamp.

On the question of conduit earthing, Mr. Lowey said that modern kinemas have not

(Continued on page 54)

DIRTY LINEN

A provincial exhibitor very wisely added an amateur's camera, using standard film to his equipment; he was able to screen local events in consequence. One film of his taking showed a close-up of a local character notorious amongst the tradespeople as a bad mark. "The cheek of 'im!" said an indignant female voice—loud enough to be heard throughout the theatre. "He can afford to get his picture on the movies, but he can't afford to pay his washing bill!"

The Observation Window

Colour Films in France

Appreciation of Ship Hospitality.

Big Advances in Illumination

FURTHER particulars are available from a French source of the colour process mentioned in these notes a fortnight ago. The colours are broken up in the camera by two polychromatic filters, which give two images in black and white, placed vertically on the film. Upon reproduction these two images are recomposed by means of another filter.

THE colours are stated to be reproduced with a very creditable fidelity but to lack the vigour which makes colour pleasing. This may be partly due to an insufficiency of light reaching the screen.

A LETTER received last week from the Manchester Court of the Projectionists' Guild testifies to the whole-hearted engagement by the northern members of their visit to Chadwell Heath on Sunday week. Charles Champion has a great reputation as a host, and his solicitousness for his guests in the provision of a real "high tea" and of motor coaches to convey them back to the West End was greatly appreciated.

EXHIBITORS and other large users who contrast the running costs of ordinary incandescent lamps with neon tubes may take hope. For a long time past, experiments have been proceeding among the leading lamp manufacturers, with a view to applying the gas discharge principle to domestic and other interior lighting, and I hear that such success has been achieved that the day when we can plug in a high-efficiency neon or helium lamp into our ordinary lamp sockets is within measurable distance.

THE difficulty has, of course, been one of voltage. Ordinary commercial voltages are insufficient to sustain the stream of electrons which is the source of light in a neon tube, but it has been found that the use of a heated kathode (similar in principle to a wireless valve) enables sufficient ions to be liberated to sustain the glow. When this invention becomes of practicable value, we shall be getting six or eight times the light from our present current consumption, probably coupled with increased length of life of lamps.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

In a pleasant situation in Southall, Middlesex, the Green, stands the Gem Kinema, the property of Feltham Playhouses, Ltd., among whose directors is C. Clayton Hutton, a well-known Wardour Street figure.

The projection room—which is illustrated above—is a well laid-out room with Simplex projectors fitted with Ross lamps and using Western Electric 3s. F.D.N.S. sound equipment. Motor generators are used for conversion.

The maintenance engineer is L. W. Thompson, who is also manager, while the projectionists are as follows:—J. Parker (first), C. Dempster (second), and F. Surman (third).

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W.E. APPARATUS FOR REVIEW WORK

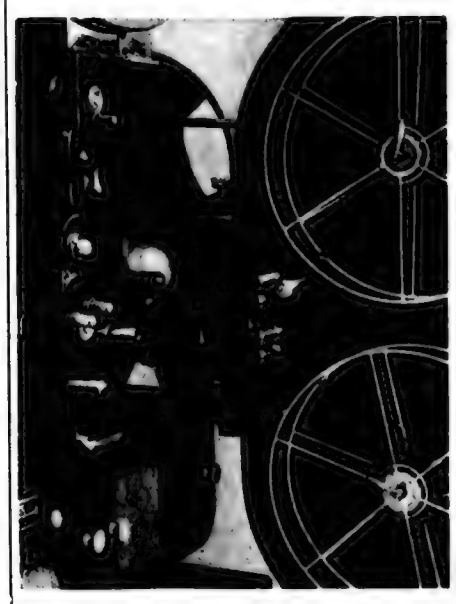
TWO SEPARATE FILMS ON ONE PROJECTOR

A CONTRACT has just been signed between Kay Films and Western Electric for the supply of one of the Western Electric pre-view attachments, details of which appeared in an earlier issue.

The affixing and detaching can be effected quickly and is an essentially simple operation.

Its value for preview work lies in the fact that it enables the sound track and picture to be run on separate films but on one projector, thus obviating either the necessity of processing a composite print—worthless for subsequent cutting and editing—or the use of three or more projectors with intricate interlocking gear.

The ease of handling permits previews to be staged in ordinary theatres not possessing interlock arrangements, since the projectors can quickly be restored to normal for ordinary working.



Close-up of Western Electric Preview Attachment

The device, which was conceived originally by a Hollywood technician, has been undergoing development at Western Electric's Cricklewood works and will, it is claimed, effect a great saving in preview costs.

The attachment to be supplied to Kay Films will be the first one to be sold in this country, and has been constructed by Western Electric to fit a Simplex projector head.

FILM STOCK

PANCHROMATIC SENSITIVITY

The cameraman loading his camera with negative, or the film-printing company entrusted with a particular printing job, has only one thought in mind—the quality of the picture which shall result from the exposure.

Personal preferences account for much, but underlying everything is the sensitivity of the film.

"Tom" Williamson, who is the special representative of the kine. stock department of Gevaert, claims for his company's panchromatic stock that the sensitivity curve approximates almost exactly to that of the human eye in securing tone value, and supports his claim by the testimony of many studio users.

The company covers the whole kine. stock field, with ordinary panchromatic film, sound recording, duplicating and safety positive stock. In addition to standard film, 16 and 9 mm. sub-standard sizes are available.

Chas. J. Miller, well known in the Trade, is managing director of the Gevaert company in this country.

COMPTON ORGAN FOR I.O.M.

At the Picture House, Douglas, where extensive alterations have just been carried out, a new Compton three-manual organ has been just put into service. W. Killip is the organist.

Showmanship Spells BOX-OFFICE

What is Showmanship? Here is a leading publicity expert's definition.

. . .

"It can turn a good picture into a super and transform normal business into capacity," states the writer.

says Roy Simmonds, Publicity Director of Fox Films

WHEN showmanship flies into the theatre, patrons crowd in at the door.

That's an old theatrical proverb; or ought to be if it isn't. Too many people feel that once they have booked a picture their job is finished. Those folk are not really exhibitors; they are just booking clerks. Exploitation can turn a good picture into a "super"; it can transform normal business into capacity.

When a theatre is doing well you will always find that at the back of it is intelligent showmanship. We want more of this showmanship in our theatres. A big showman is born, not made, and I do not suppose that Mussolini, Gandhi, Epstein, Hitler, Bernard Shaw, Charles Cochran or Hannen Swaffer ever took a correspondence course on "How to Get My Name in Print." They get there just the same, whether they work for it intentionally or not. Nevertheless, though you may not be born a showman, you can cultivate a sense of showmanship.

Confidence is Essential

There is one virtue all these people have in common. They have tremendous faith in themselves and (or) their causes. Now it is not necessary for an exhibitor to have this sublime confidence in himself, but he must have faith in the entertainment he offers. This spells enthusiasm—which is infectious. This enthusiasm is the germ of showmanship.

What is showmanship?

For our purposes it is sufficient to define it as the ability to interest people in the entertainment you have to offer them and to attract them into your theatre.

It follows that there are degrees of showmanship, according to the temperament of your patrons and the situation of your theatre.

Some people think the last word in showmanship has been said when they hire a van, stick a gramophone and an amplifier inside and cover the outside with gaudy announcements. That is primitive, and I doubt whether it attracts enough admissions to pay for the petrol. Lead a bear along the street on the end of a chain and you will soon have a crowd of children trotting alongside, but when you invite them to witness the further adventures of bruin inside your theatre you will find they have not the wherewithal.

The intelligent use of what are known as "accessories" constitutes an easy and obvious form of showmanship. If you accept the simple definition of the term, which I have given above, you must agree.

Don't Neglect the Press

There is another form of showmanship which is not so easy and is frequently neglected by the exhibitor. It is the Press. How do people in the provinces hear about the picture before it is shown in their town? From the national Press, of course.

As an ex-newspaperman perhaps I am biased, but I have always maintained that the Press affords the finest possible expression of showmanship. Cultivate your local newspapers and Press people, and whatever you do never try to "patronise" them.

If I were an exhibitor I would make a point of getting on really friendly terms with all journalists in my district. I would try to give them news stories—not necessarily connected with my theatre. I would get them into the habit of dropping in on me several times a week in the "Hello, old son, anything new to-day" spirit.

This relationship with the Fourth Estate is not only pleasant and stimulating, but it is of definite value to you when the occasion arises. It is a branch of showmanship which all public men cultivate to their exceeding great advantage.

Let me give you an illustration. When I was a newspaperman in Bombay, I was on friendly terms with the manager of a local theatre. I dropped in casually to have a cup of tea with him one afternoon, and he told me in great excitement that his representative had just been on the 'phone and told him of an attempt to assassinate the man who was then Viceroy.

Boy! Was that a story? I was just in time to catch our up-country edition. Naturally, the news came into the office a few minutes later, but the minutes saved were just pure gold. When that manager wanted *me* to help *him*, you bet I was only too willing to do so.

I could give you scores of examples from Fleet Street, but this one illustration is sufficient. One word of warning. Never try to "put it over" your newspaperman; he will never forgive you.

Personally, I am not a believer in "ballyhoo." I do not believe these tin-trumpet-blowing brain-waves mean a thing. You can also be too clever. Never indulge in schemes that will upset or offend the susceptibilities of national or local institutions.

Real Showmanship

Perhaps you will permit me to say that the handling of "Cavalcade" in this country is a perfect example of real showmanship. Here we have a piece of British history, almost a part of our national life, and one false step might have ruined the whole thing. We wanted to publicise the picture on the highest plane, to give it a gloss, a cachet, a polish.

We sent over to Hollywood an experienced English journalist to write special news stories for the British papers while the picture was being made. We kept our advertisements regarding the Tivoli première simple, dignified and in perfect taste. All announcements we made were sincere and contained news that the papers wanted to use.

An effective front-of-house display. With CAVALCADE the main idea is to "get-over" the title. That is all that is required to fill your theatre!

That school—fortunately a dwindling school—that maintains that the only way to put over a picture is to bally-hoo it were definitely shown to be wrong in this case. I do not think any picture ever received such enormous editorial publicity as "Cavalcade" is receiving. It has come to be news in itself.

Getting in the News

This is what I mean: When we invited 200 Chelsea Pensioners to see the film, I wrote to the editor of one of our great dailies, and suggested he might send his ace reporter to cover the story. He said: "No, we've given you quite enough publicity already." But the story was on his front page the next day, and "Cavalcade" has twice been on that page since. Probably it will be there again before long!

That is why I say "Cavalcade" has become news. It was shown by command at Windsor Castle the other day; nearly every member of the Royal Family has seen it; a West End preacher took it as the theme for his sermon; the Lord Mayor of London saw it in state with the C.I.V.s; one man from the provinces has seen it eight times, and when it goes to his town is going to organise a civic reception in its honour . . .

That is the sort of atmosphere that has been built up around the film version of "Cavalcade," and I say that it is the right and proper atmosphere induced by a real sense of showmanship.

Tips for Showmen

In the short space at my disposal I do not propose to try to teach exhibitors how to become showmen, though a hint or two may not come amiss:—

Study the Press in your town and supply the papers regularly with stories and stills (or blocks).

Keep an up-to-date mailing list of patrons who wish to be informed of forthcoming attractions.

Make your "front of house" as bright, colourful and attractive as possible. I would certainly use Neon lighting or something similar.

Spend as much as you justifiably can on posters—6's, 12's and 48's. They may be useful for your front-of-house display. Pick out vantage points round your town and rent 48-sheet sites 12 months at a time. Continuity and reiteration lay the foundation of success in advertising. A year's rent for a 48-sheet site is very cheap. A week's rent may be expensive. Figure it out for yourself in the case of a dwelling-house.

Use cut-outs and attention-compelling ideas in your lobby.

Get to know your regular patrons personally. Make them feel that they are welcome and that they are visiting their own theatre.

Set the right standard of cheerfulness, alertness and civility yourself. Your staff will take their cue from "the boss."

Many films awaken particular interests—follow up those avenues.

Systematic Advertising

Advertise regularly in your local newspapers and insist upon occupying the same position every week. People will then know where to find your announcement. Displayed advertisements can be regulated according to the calibre of the picture (or the limitations of your budget!).

I am a firm believer in the necessity of newspaper advertising. Well-thought-out "ads." bring *results*.

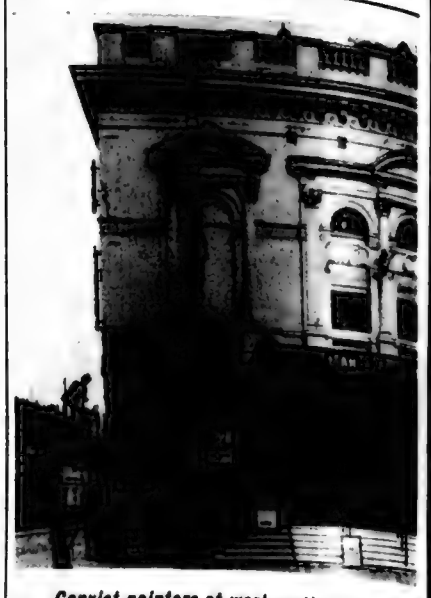
Never lose sight of the importance of the news reel. The public is becoming more and more "news conscious." It will pay to see big sporting events such as the Derby, the Grand National, the Cup Final, boxing contests and other news items, so do not be shy in telling them about this branch of your programme.

When a feature warrants it, do some co-operative publicity with the big stores in your town. Nearly every picture offers scope for window displays on books, music, sport or women's fashions.

Popularise the amenities of your theatre—cool in summer, pleasantly warm in winter, comfortable tea-lounge — whichever you decide are the particular virtues of your house.

In short, do not rest on your oars once you have booked your programme. In every possible way tell the people what you have to offer them—excite them, intrigue them, interest them, stimulate them. That's publicity—and Publicity Pays.

This is the first of a series of articles on showmanship by the publicity experts of the leading renting companies



Convict painters at work on the front of the Lido, Islington, during the screening of I AM A FUGITIVE (Warner)

CROWDS POUR IN FOR "RAIN"

A Synthetic Storm Staged

The screening of "Rain" (U.A.) at the Pavilion, Reading, was preceded by a bright musical interlude devised by Miss C. Morris, the manageress.

Two musicians playing piano-accordions opened the show with a selection of popular numbers with "rain" themes, and as the close of their turn, house and stage lights were dimmed and a torrential downpour projected on to the screen to the accompaniment of "The Storm," by the house organist.

Further storm effects were put over by non-sync., and with the bringing up of the house lights, the musicians took over the stage with bright and cheerful numbers and closing with "It Ain't Gonna Rain No More." "Rain" (the film), however, followed immediately.

Further publicity was also secured with the co-operation of the local Press, who, at Miss Morris' suggestion, canvassed retailers of waterproofs and umbrellas and gained sufficient advertisements to make up a special half-page, in which the Pavilion programme was prominently placed, and mentioned editorially.

Miss Morris has efficiently managed this house for some years now, and the feminine touch is at once noticeable in the decorations and appointments. She comes of a family all of whom are engaged in the Trade, and started her career as a projectionist during the war years. Managerial and publicity experience was gained during her appointment at the Vandeville, Reading, in the capacity of assistant manager.

During her management at the Pavilion, Miss Morris has rivalled her masculine colleagues in putting over smart publicity efforts—one of her accomplishments is the designing and colouring of all her advance cut-out displays.

A BOOK EIGHT FEET HIGH

Tells Story of "Back Street"

A giant book standing 8 ft. high, made of plywood, with a brief story of the film painted on the pages, was Denis C. Walls' method of exploiting "Back Street" (Universal) at the Casino, Rusholme, Manchester. The book was opened by an attendant, who appeared on the stage prior to the screening of the film.

During the showing of "The Phantom President" (Paramount) Mr. Walls distributed a hundred double crown posters with the following announcement:—"Important notice. Lost, George M. Cohen, alias the Phantom President, and a HUGE REWARD in enjoyment if you are MISSING HIM. Further information may be obtained from J. Schnozzle Durante, Casino Cinema." Another stunt which Mr. Walls was unable to use owing to bad weather, was an open car, parading the streets with streamers of the side announcing the arrival of the President at the local station. At an advertised time the car was to visit the station to collect the film and return through the town with streamers reversed, announcing the arrival of the President, who could be seen at the Casino.

For "Love Me To-night" (Paramount) an old man dressed in shabby clothes carried through the streets a sandwich board with the following notice: "Could You Love Me To-night?" Of course, not, but "you could love Maurice Chevalier to-night at the Casino."

DERBY CHAIN GANG

For this week's showing of "I Am a Fugitive" (Warner), Manager H. E. Benzeval, White Hall, Derby, had two pseudo convicts on the street. The two were joined by a chain, which was utilised to carry a poster giving particulars of the film.

All the essential qualities of a good carbon are found in
SIEMENS - PLANIA CARBONS

WHAT MANAGERS ARE DOING

LIVERPOOL KINE BAR

The transformation of the vestibule at Trocadero, Liverpool, into a licensed bar for "What! No Beer?" came in for a lot of comment, many people mistaking it for a real bar

No! this is not a licensed bar, but the vestibule of the Trocadero, Liverpool, transformed by F. J. Smidmore to give atmosphere for the screening of WHAT! NO BEER? (M-G-M)

FILM BANNERS ON PARADE

"Bring 'Em Back Alive" at the Picture House, Brierley, was well publicised by Boy Scouts parading the district headed by their band and with banners carrying the film title

A working cut-out model of Jack Payne in the entrance to the Chatham Empire attracted attention to the screening of SAY IT WITH MUSIC (W. & F.)

Boy Scouts headed by their band and carrying banners advertising BRING 'EM BACK ALIVE (Radio) was a feature of E. Brown's campaign for the film at the Picture House, Brierley Hill

These impersonators of Marie Dressler and Polly Moran not only got plenty of laughs, but drew big crowds to see PROSPERITY (M-G-M) at the Picture House, Chatham

Authentic relics of ancient Egypt found in the vicinity of the Pyramids and Valley of the Kings, formed an appropriate window display at the front of the Queen's Hall, Cricklewood, for THE MUMMY (Universal). This valuable exploitation was carried out by manager H. J. Cowlrick, for which he has been awarded Universal's Showman's Certificate and a cheque for one guinea

A clever street stunt for THE BITTER TEA OF GENERAL YEN (U.A.) worked by C. W. Scot Buccleuch and W. Prodgers of the Empire and Triangle, Bristol

The staff of the Majestic, Stoke-on-Trent, dressed in Chinese costumes, assisted in creating appropriate atmosphere for G. J. Drew's presentation of THE BITTER TEA OF GENERAL YEN (U.A.)

Another Chinese display for THE BITTER TEA OF GENERAL YEN (U.A.). Louis Lewis, of the Theatre Royal, Manchester, was responsible for this exploitation

Excellent publicity was given to BLACK DIAMONDS (Wardour) at the Plaza, Sittingbourne, by this display of lamps, the relics of mining disasters

FOYER AS PUBLIC BAR

Novel Display for "What! No Beer?" at Liverpool

"PAGE, bring me two bottles of beer. Here's ten shillings."

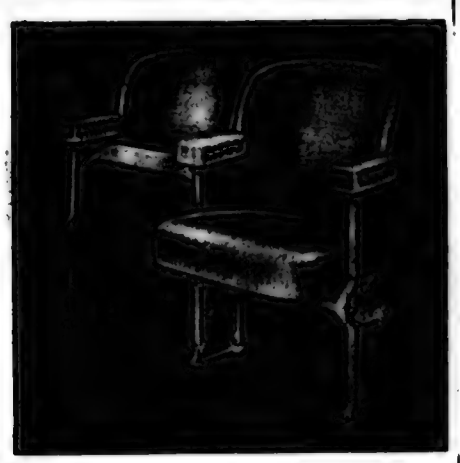
"Sorry, sir, we don't sell beer."

"Don't be ridiculous, there's a bar in the entrance hall."

"That is not a real bar, sir. It is a display to advertise next week's film, 'What! No Beer!'"

The patron pocketed his ten shilling note, still convinced that the bar in the entrance hall of the kinema was the real thing.

This dialogue actually took place last week in the Trocadero Kinema, Liverpool, where F. J. Smidmore, the manager, is making a unique lobby display for "What! No Beer!" (M-G-M), the feature for this week. Although the space at his disposal for the display was only a wall panel recessed a distance of about 12 in., he has been able to fit up a bar which, from the number of bottles and barrels on view, seems to justify the patron asking for two bottles of beer.



If it's a SUPER CINEMA entrust the furnishing contract to

TURNER
Theatre Furnishers

CHAIRS
CARPETS
CURTAINS

W. W. TURNER & CO., LTD.
York Road, King's Heath,
Birmingham 14.
London Office
23, Newman Street, Oxford Street, W.1

"The title of the film lends itself to a display," said Mr. Smidmore, "and immediately I formulated a plan of campaign I approached five firms of brewers—Bent's, Threlfall's, Truman's, Whitbread's, and Guinness—asking them to co-operate by stocking my 'bar.' Knowing that it would be publicity for their products, they immediately acquiesced, with the result that I received material to the value of about £75. This included a six-pump beer engine and a four-pump beer engine, about 200 bottles of 'beer' (the beer was coloured water), about half-a-dozen small barrels, tankards and glasses, and the publicity material shown in the photograph.

"Two of my staff—J. Dibble (handyman) and A. Mottram (attendant)—made the counter from the plywood which had been used for 'The Match King' display, which was decribed in a recent issue of the *Kine*. I built up the shelves and arranged the setting. Altogether, the counter is 20 ft. long by 18 in. wide at the centre. Over the entrance to the stalls there is a notice reading 'Public Bar,' the exits 'Outdoor Department,' staircases, 'To Lounge,' and so on."

"The large cut-outs, bottles and barrels, etc., on the right-hand side of the photograph, were used for an inside theatre display on the small stage which adjoins the proscenium opening.

"The display is not so expensive as it looks," continued Mr. Smidmore. "The total cost was not more than 15s. All the plywood was used for a previous setting, and the joinery work and painting executed by my staff; there are no nails knocked into the walls, and the whole thing can be dismantled within twenty minutes."

Two hundred special double-crown bills were printed, and well over half that number are being displayed in public-houses. This is the wording:—"*LIVERPOOL GOES DRY* laughing at the antics of Buster Keaton, Schnozzle Durante, Roscoe Ates solving the problem of PROHIBITION in 'WHAT! NO BEER!' at the TROCADERO KINEMA." The words in capital letters are in heavy red type, the other lettering being small and in blue. The handbills which were distributed were a replica of the posters.

SEARCH FOR A FILM STAR

Oldham's Constance Bennett

THROUGH the advertising columns of the local papers, Wally Baker, of the Palladium, Oldham, instituted a search for an Oldham Constance Bennett, in connection with the screening of this famous star's film, "Two Against the World" (Warner). This assured considerable interest and a large number of photographs from persons claiming resemblance to the star were received.

From these a committee made their choice, and announcements were made in the Press and on posters that the winner of the contest would appear each night for a week on the stage, but for personal reasons her identity would be hidden by a mask. Later, it was announced that the presentation of the prize would be made by the Mayor of Oldham on the Friday, and that the girl would unmask and reveal her name to the public.

Each night she appeared in a different gown creation, designed exclusively by Miss Beatrice Iles, a leading dress specialist. From the tie-up more valuable publicity was obtained.

MINING RELICS

Exploit "Black Diamonds"

Crowds are constantly standing around a big shop window in the main street of Sittingbourne. They are gazing at a wonderful array of lamps, the relics of mining disasters which have occurred in Great Britain in the last hundred years.

The display heralds the coming to the South of C. Hanmer, "the pitman film producer," with his film "Black Diamonds" (Wardour).

The proprietors of the Plaza Cinema are responsible for this smart publicity move. The film itself is a great draw, but the added novelty of the presence of the producer with the relics he has personally collected from various parts of the kingdom, and his appearance at each screening of the film, is indeed good showmanship.

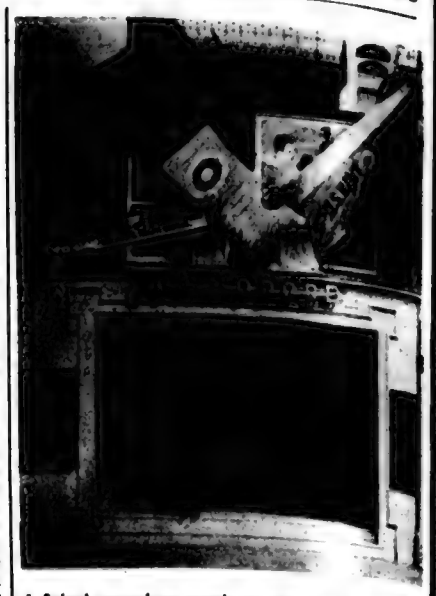
An eerie prologue from WHITE ZOMBIE (U.A.), staged by L. Louis at the Greenwich Hippodrome

RECORD TIE-UP

For "Looking on the Bright Side"

"Looking On the Bright Side" (Radio) was put over in commendable fashion by Carl Whitfield, of the Ritz, Hull. Tie-ups with Woolworths and Marks and Spencers were arranged. These consisted of a special Gracie Fields counter of records and stills.

Hairdressers in the vicinity of the Ritz carried window displays of "Gracie Fields Permanent Waving." Norman Coverdale (organist) assisted the exploitation by giving special musical interludes of the songs from the film during the week previous to the screening.



A faked aeroplane crash was the means adopted by E. G. Burn, to draw attention to SOLDIERS OF FORTUNE (U.A.) at the Commodore, Southsea

PUTTING OVER A CHINESE FILM

Manchester Patrons Given Free Tea

Sample packets of tea handed to patrons leaving the Theatre Royal, Manchester, by erect Chinese girls directed attention to the presentation of "The Bitter Tea of General Yen" (U.A.). This was another of Louis Lewis' clever advertising stunts. The tea was supplied free of charge by a local tea company, which, in return, received advertisement on the packets and at the theatre.

Atmosphere for the film was successfully introduced by designing the front of the theatre as a Chinese palace, and the interior with Chinese decorations and lanterns. In an alcove appeared an idol, and on each side of this were cut-outs from the film. Chinese lettering and the names of the leading players appeared at all vantage points, while cut-outs were also used. All members of the staff appeared in Chinese costumes.

BRISTOL CHINESE STUNT

Managers Join Forces

For the "Bitter Tea of General Yen" (U.A.), which C. W. Scott-Buccleuch, of the Empire, and W. Prodgers, of the Triangle, were showing on a concurrent run at these two Bristol houses last week, they worked a combined street stunt by sending out a man dressed as a Chinese coolie and carrying on his shoulder a long bamboo pole, from each end of which hung a tea chest. On each chest was the name of the film and that of the two theatres.

Several thousand handbills were distributed, headed "A Problem for Ladies."

At the Empire Mr. Scott-Buccleuch disguised his pay-box as a Chinese dwelling, covering it with bamboo, and arranging coloured lights around it, with Chinese lanterns hanging from the ceiling of this part of the vestibule.

SAY IT WITH TEA

Smart Stoke Showmanship

G. J. Drew made good use of the exploitation angles offered by "The Bitter Tea of General Yen" (U.A.) during its appearance at the Majestic, Stoke-on-Trent.

Two male attendants, the cashier and usherette, dressed in Oriental costume, paraded the streets in an open car decorated with placards advertising the film.

Tieing up with a local provision stores Mr. Drew arranged an attractive lobby display consisting of a black paper banner, with empty tea cartons pasted on it to form the lettering for the title of the film. In front of the pay-box was placed a small table laden for tea with a hand-painted card advertising the film and the stores. Chinese lanterns and fairy lights hung about the vestibule gave atmosphere to the display.

Nancy Brown at the Capitol, Upminster, presenting a cheque for £82 the proceeds of a Sunday concert, to the chairman of the local branch of the British Legion. Frank Clifford, manager of the Capitol, is on the extreme left, next to him is Gus McNaughton and then D. J. James, the proprietor. MAID OF THE MOUNTAINS (Wardour) was the film shown

AROUND THE SHOWS IN LONDON

IMPERIAL POTTS AT NOTTING HILL

Eerie "Zombie" Prologue

WHEN "What! No Beer?" (M-G-M) was screened at Notting Hill, there was a very appropriate tie-up with local licensed houses. The name of the kinema—the Imperial—has in itself a suggestion of full measure pints, and its manager, Billy Potts, contributed a surname, having further satisfaction for the thirsty.

With a start like this, it was only to be expected that a number of public-houses in the locality were prominently displaying in their windows announcements of the film being screened at the Playhouse.

On the front were a number of barrels—which, I was assured, were full of beer. Mr. Potts mentioned that it was proposed to give patrons who attended the first performance a glass of beer until such time as the barrels and bottles were empty. If he does, it will be a triumph for "atmosphere!"

There was also a competition in which patrons were invited to guess the capacity of a barrel of beer displayed at a local public-house. The Imperial is now controlled by the "H. and G." group, and I notice that like their other houses, it has a decided air of "something doing." Bright lights, courteous attendants and genial management—and, of course, a strong film programme.

"White Zombie" Act

For the screening of "White Zombie" (U.A.), L. Louis, of the Greenwich Hippodrome, put on a remarkable stage prologue which certainly created the right "atmosphere."

The "tabs" opened with a dimly lit stage, revealing a sarcophagus, the lid of a coffin being slightly opened and a girl's hand hanging loosely over the side. This was "spotted" in a green colour which served to accentuate the weird scene. On the other side of the stage there was an orange flash and a character portraying the chief actor in the film appeared. He walked slowly across the stage to the coffin and, lifting the lid, bid the girl arise.

As he lifts her out, the coffin-lid is "flown" and the under side reveals the title of the film in huge white letters. The girl acts as though in a trance, but apparently recovering her senses, she recognises her position and utters a piercing shriek

J. Spain's display for AIR MAIL (Universal) at the Capitol, Walton-on-Thames

and collapses. With a Mephistophelean chuckle, "Lugosi" picks the girl up, and as he goes "off stage" there is a magnesium flash, and as the smoke obscures the view the screen is lowered and the film projected.

The effect of the picture being projected through the haze of smoke adds to the weirdness of the scene, and maintains the "atmosphere" created by the prologue.

Camberwell Green Change

The lease of the New Grand Hall at Camberwell Green has just been acquired by Bernard Bromhead, and when I looked in there a few nights ago I found Edgar A. Low (who is comparatively a newcomer to the business) in charge.

The change of ownership is unlikely to result in any considerable change of policy, but an interesting innovation is the placing of the girl ushers in uniforms which match the upholstery of the hall.

It is doubtless a happy augury for the success of Mr. Bromhead's new venture that business during the first week after the actual transfer was extremely good.

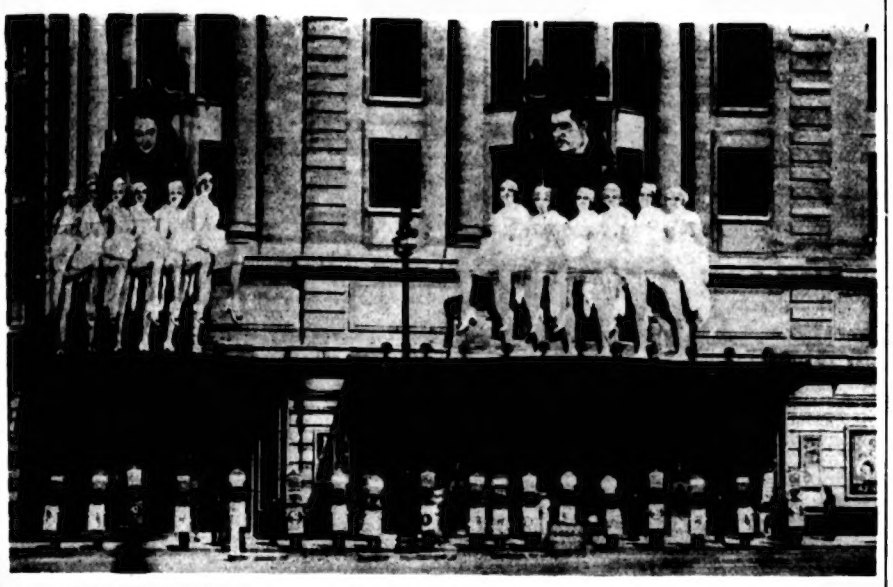
South London

When I visited the Golden Domes, Camberwell, recently, I found that the managerial chair but lately vacated by Capt. Wrights is now filled by a former *Kine.* showmanship prizewinner.

Tom Lewin, after fourteen months in charge of the Plaza, Leyton, has already made his skill as an exploiteer felt in the locality. The people of Camberwell were surprised to find a "mummy" suspended against the front of the building recently as a practical advertisement for Boris Karloff's new thriller; and to boost "What! No Beer?" Mr. Lewin obtained some empty beer crates and barrels which, displayed outside the theatre, caused such a crowd that the police were forced to intervene.

Mr. Lewin, who has held similar positions at Walthamstow, Tottenham Court Road, and in other parts of London, was advertising manager for Moss Empires for nearly five years.

It was hoped to stage vaudeville turns at the "Domes," and preliminary steps were taken to rig up a stage, but the lack of dressing accommodation for artistes has prevented the fulfilment of this idea.



The FORTY SECOND STREET (Warner) display at the Regal, Marble Arch, W., measures more than 40 feet and there is no doubt that by its size and attractiveness it has contributed considerably in drawing patronage. In the picture can also be seen the troop of eighteen boardsmen employed in street advertising

Personal Appearances at Metropole

The wisdom or otherwise of "personal appearances" is an oft-debated subject.

Reg. Sowden, of the Metropole, Victoria, would be among those who would vote in favour of more—and more—film artistes visiting kinemas.

I should think that there is hardly a single notable film star who has not at one time or another appeared on the stage at the Metropole. It must be "Reggie's" charming smile which breaks down any scruples that film artistes feel about the matter.

Anne Grey is the latest addition to his visitors. She is appearing in connection with the screening of "The Blarney Stone."

Film Star Mobbed

Writing of "personal appearances" reminds me that John Stuart, who appeared at the Troc-ette, South London, in connection with the prize distribution at a song contest, was accorded a rapturous ovation. When he left he had to be escorted by the police to his motor-car, and it was over a quarter of an hour before he could make headway through the thousands of people who besieged the car. People actually tore away the hood of the car and pieces were scrambled for as souvenirs.

Football Gala Week

The value of topical publicity was instanced at the Avenue Kinema, Northfields, where T. V. Comer brought off an excellently arranged tie-up with the Brentford F.C., the local league club, which attained championship honours, and next season will figure in Second Division football.

Mr. Comer secured the loan from the club of the Championship Shield, cups and trophies won during the past season, and arranged a very attractive vestibule display. In addition, the kinema's own cameraman took "shots" of the players, and they were incorporated with scenes from football matches in a special film.

Cricklewood Decorations

The Palace, Cricklewood, now under the proprietorship of Robert W. Ross, has been considerably brightened following interior redecorations, and an overhauling of the sound equipment has done much to make the house a popular spot. Mr. Ross, who has only recently returned from Canada, has experience of exhibiting which goes back many years.

Prison Stain(e)s

Cyril Chalk, of the Majestic, Staines, boosted "I am a Fugitive" (Warner) by means of an attractive vestibule dressing, which did much to arouse interest in the film. The two side walls leading to the auditorium entrance were covered with painted canvas, giving a realistic impression of grey stone walls, and the swing doors of the hall transformed for the occasion to cell doors.

A heavy chain and ball secured the convict, attired in the American striped uniform, while against the wall stood his trestle bed and blankets. The tableau was complete even to the prisoner's bread and water diet.

LONDONER.

"SOLDIERS OF THE KING" BOOST

WOOD GREEN EMPIRE BATTLEMENTS

"SOLDIERS of the King" (W. and F.) in the Wood Green Empire programme, was given a good boost last week by Percy Swanwick, who dressed the theatre canopy with a grey stone battlemented front, and erected two sentry-boxes upon it. A sentry, in full dress uniform, with rifle and fixed bayonet, marched regularly to and fro, and another was on duty in the vestibule. A number of life-size cut-outs of soldiers were placed about the theatre

In the centre of the canopy show Mr. Swanwick placed a large cut-out of Cicely Courtneidge in military undress uniform, and by a foot-lever and cords, raised her arm to the salute every time the sentry passed. Throwaways were distributed in the Sunday newspapers by an arrangement with local newsagents, and good business was done throughout the week.

COSTUMES CONTROVERSY

When the Regal Went Crazy

Usherettes' costumes, worn in connection with "Crazy Week" at the Regal, Norwood, have been responsible for a controversy, which has raged in the local Press. No one could deny the charm of the girls, and comments were made that they rivalled a West End revue in appearance at least.

Another evidence of craziness was a laundry line at the Regal, on which were articles of attire coming within the description of lingerie. As if this were not enough, the manager backed his preference for this type of publicity by putting his shirt on it.

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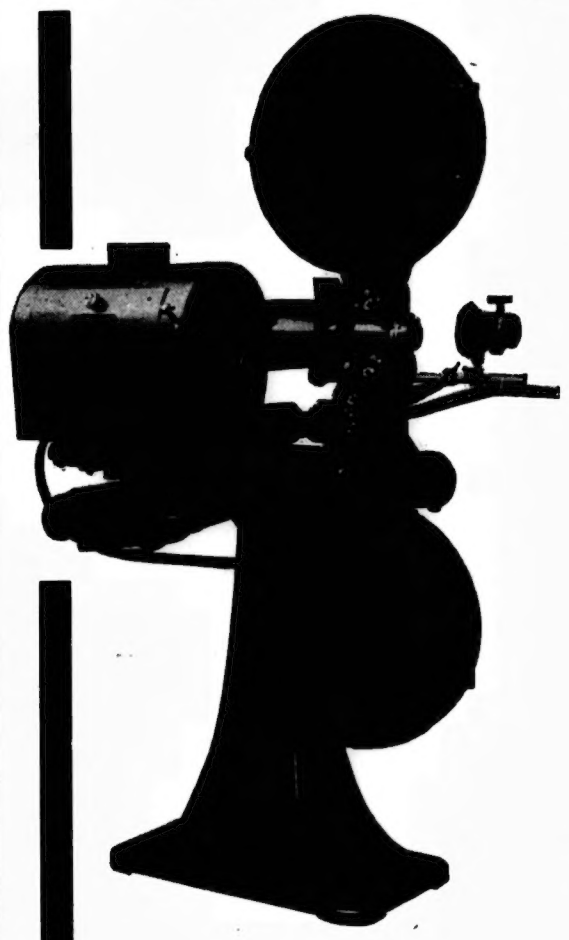

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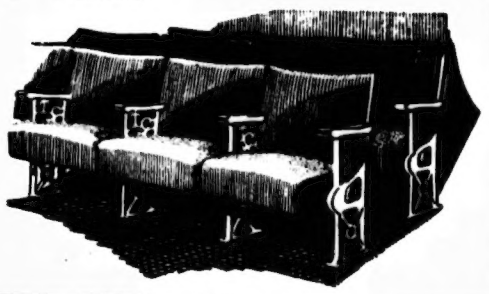

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ASIATIC, EUROPEAN AND AMERICAN THEMES

for July 3 Releases

Compiled and Arranged By A. W. Owen

RELEASES this week are for the most part on the dramatic side and give a welcome chance of using operatic excerpts and compositions of well-known composers.

For the "Atlantide" film, with its desert romance for orchestra or organ, we have Amy Woodforde-Finden's "Star of the Desert" suite, but as it is not yet recorded, for some unaccountable reason, the non-sync will use the "Lover of Damascus" suite, by the same composer, which has very similar atmospheric tone colour, although it is geographically Asiatic rather than African.

Crook dramas are always a difficulty, if we do not rely upon special incidental music reminiscent of the silent film days, very little of which is recorded. The alternative is a short excerpt from some heavy dramatic overture or symphonic poem, and Brahms' "Tragic Overture," just recorded by H.M.V., is an excellent example.

The "Prize Song" from "Die Meistersinger," Wagner's wonderful opera, should make an excellent interlude, apart from its appropriate atmosphere, for the introduction of the romantic film, "Forbidden Company."

The fantasia arrangement by Tavan of Puccini's "Madame Butterfly," and a couple of numbers from Popy's "Oriental Suite," will both repay special featuring.

One of the most melodic atmospheric entr'actes that I know is the Indian intermezzo, "By the Waters of Minnetonka," and either a vocalist should be engaged or careful record synchronisation obtained in making this presentation, and careful attention paid to colour lighting effects for the "Before the White Man Came."

"MADAME BUTTERFLY" (Paramount)

CERT. A. 7,725 ft. Reg. No. F.8471. Reviewed in *Kine.* March 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Sylvia Sidney, Cary Grant, Charlie Ruggles.
ATMOSPHERE.—Poignant drama of romance adapted from the play by David Belasco, which inspired the famous opera.
ORCHESTRA.—"Madame Butterfly." Selection. (Part I.) Puccini. (Ricordi.) (Tavan arrangement.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Madame Butterfly." Selection. (Part I.) Puccini. Recorded on Decca L.Y.6015 by the Berlin State Opera Orchestra, or on Columbia D.B.9306 by Percy Pitt and the New Queen's Hall London Symphony Orchestra.
LIGHTING EFFECTS.—Deep tinted colours of the Orient, with dark yellow and orange predominating.

"ATLANTIDE" (A.P.D.)

CERT. A. 7,300 ft. Reg. No. F.8256. Reviewed in *Kine.* December 22, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Stuart, Brigitte Helm.
ATMOSPHERE.—Fantastic drama of love and treachery in a hidden city of the Sahara, from the novel by Pierre Benoit.
ORCHESTRA.—"Stars of the Desert." Suite. Amy Woodforde-Finden. No. 4. "Fate." As introductory entr'acte or Nos. 1 and 4 as separate interlude (Boosey-Hawkes); or as non-sync. with synchronisation.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration.
NON-SYNC.—"Lover of Damascus." Suite. Amy Woodforde-Finden. No. 3. "Far Across the Desert Lands." Recorded by Peter Dawson on H.M.V. C.2096.
LIGHTING EFFECTS.—Blendings of deep orange, purple and amber.

"PUPPETS OF FATE" (U.A.)

CERT. A. 6,541 ft. Reg. No. Br.8296. Reviewed in *Kine.* January 12, 1933.
STARS.—Godfrey Tearle, Isla Bevan.
ATMOSPHERE.—Blackmail, revenge, crime and punishment are the chief ingredients of this British drama. Thrills include an escape from Dartmoor and a train smash.
ORCHESTRA.—"Symphony in E flat major." No. 3. "Eroica." Beethoven. 1st movement. "Allegro con brio." (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Symphony in E flat major." No. 3. "Eroica." Beethoven. Recorded on Decca C.A.8047-8. (1st movement.) "Allegro con brio." Either the whole movement as a separate entr'acte, or part 1 only of the first record as an introductory interlude only.
LIGHTING EFFECTS.—Blendings of deep dramatic colours in varied and well contrasted tints.

"NAGUNA" (Universal)

CERT. A. 6,295 ft. Reg. No. F.8517. Reviewed in *Kine.* March 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Tala Birell, Melvyn Douglas.
ATMOSPHERE.—Jungle drama, with thrilling episodes of the trapping of the fiercest denizens of the wilds. Romance and sex interest are also present.
ORCHESTRA.—Suite "Orientale." Popy. Nos. 3 and 4. "Les Almes" and "Patrouille." (Liber.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—Suite "Orientale." Popy. Recorded on H.M.V. C.1845 by Marek Weber and his Orchestra. (Nos. 3 and 4 on 2nd part of record.)
LIGHTING EFFECTS.—Deep Oriental colours in varied tints.

"FORBIDDEN COMPANY" (Gaumont-Ideal)

CERT. U. 6,283 ft. Reg. No. F.8388. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sally Blane, John Darrow.
ATMOSPHERE.—The power of love to defy social barriers and circumvent parental opposition and authority.
ORCHESTRA.—The "Preislied," from the "Meistersinger" opera. Wagner. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—The "Preislied," from the "Meistersinger" opera. Wagner. Recorded on Columbia P.S.7107 by Eugene Ysaye (violinist); or selection from same opera, recorded on Columbia D.B.9424 by the H.M. Grenadiers' Band, for non-sync. solo use only.
LIGHTING EFFECTS.—Blendings of bright azure blue and violet.

"PAROLE GIRL" (U.A.)

CERT. A. 6,255 ft. Reg. No. F.8719. Reviewed in *Kine.* May 4, 1933.
STARS.—Mae Clarke, Ralph Bellamy.
ATMOSPHERE.—American big store crook drama of jealousy and revenge, with strong romantic appeal.
ORCHESTRA.—"En Vitesse." Dramatic agitato. Zamecnik. (Keith, Prowse.) To be played as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation either for solo or synchronised presentation, from the piano-conductor copy of the above orchestration, and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"En Vitesse." Zamecnik. Recorded by the Company's Symphony Orchestra on Columbia D.19230, and played as an introductory entr'acte only with the last bars of the interlude, concluding as the first sub-title of film is screened.
LIGHTING EFFECTS.—Blendings of deep dramatic colours in varied and well-contrasted tints.

"THE MEDICINE MAN" (Radio)

CERT. A. 4,704 ft. Reg. No. Br.8448. Reviewed in *Kine.* February 23, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frank Pettingell, Claude Allister.
ATMOSPHERE.—Farcical comedy potpourri of comedy, crime, romance and quips, with much boisterous humour.
ORCHESTRA.—Medley of up-to-date dance tunes, such as:—"It's Gonna Be You" quick step, "Pale Volga Moon" waltz, and "Merry Go Round" foxtrot.
ORGAN.—As orchestra, using professional song copies for solo presentation, and the piano orchestral copy of above orchestrations if synchronising with records, as detailed below for non-sync.
NON-SYNC.—Medley of up-to-date dance tunes, such as:—"It's Gonna Be You" quick step, recorded on Columbia C.B.587 by Carroll Gibbons and the Savoy Hotel Orpheans; "Pale Volga Moon" valse, recorded on Columbia C.B.588 by the same Orchestra; and "Merry Go Round" foxtrot, recorded on Columbia C.B.591 by Duke Ellington and his Orchestra.
LIGHTING EFFECTS.—Blendings of the brightest colours.

"BEFORE THE WHITE MAN CAME" (Wardour)

CERT. U. 3,800 ft. Reviewed in *Kine.* April 13, 1933.
PUBLICITY.—One 6-sheet.
ATMOSPHERE.—The love of Lone Eagle, a young Indian chieftain, for the "Singing Bird," the villainy of his rival, Great Wolf. Native cast in a "silent" film.
ORCHESTRA.—"By the Waters of Minnetonka." Lieurance. (Feldman.)
ORGAN.—As orchestra, with adaptation from the professional song copy if solo presentation or synchronised with *vocal* record, but from the piano-conductor copy of the above orchestration if synchronising with the orchestral record, both being detailed below for non-sync.
NON-SYNC.—"By the Waters of Minnetonka" Lieurance. Recorded on Decca F.2773 by Olive Groves; or recorded on Columbia D.B. 3368 by the Cherniavsky Trio (instrumental).
LIGHTING EFFECTS.—Shades of blue, only varying from the lightest to the darkest tints, and then reversed so as to finish on the lightest commencing tint as entr'acte concludes. This entr'acte should be presented as a separate interlude.

"DOUBLE BLUFF" (Universal)

CERT. U. 3,161 ft. Reg. No. Br.8557. Reviewed in *Kine.* March 30, 1933.
STARS.—Carol Coombes.
ATMOSPHERE.—Crook drama, with principal episodes on a liner at sea, where a cardsharper heavily insured stages an accident and is declared to have fallen overboard.
ORCHESTRA.—"Tragic Overture." Brahms. (Lennox.) 1st movement played as introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Tragic Overture." Brahms. Recorded on H.M.V. D.B.1803 by the BBC Symphony Orchestra, conducted by Dr. Adrian Boult. (1st section only played as introductory interlude.)
LIGHTING EFFECTS.—Blendings of deep dramatic colours in varied and well contrasted sequence.

COVENT GARDEN ECHOES.

(Alex. Taylor's Novel I.S.M. Programme.)

The kinema organists' section of the Incorporated Society of Musicians met on Wednesday, May 17 at the Elephant and Castle Theatre to inspect the Christie unit organ of eleven units, installed in that theatre, and to hear Alex Taylor, the resident solo organist, give a short recital.

There were about thirty members present, including both London and provincial solo organists.

The recital, given by Alex Taylor, was much appreciated, and the able demonstration given proved that this installation is in every way worthy of the very high reputation of the builders.

There are no more severe critics than the solo organists themselves, who understand every detail of the instrument, and the general consensus of opinion must have been very gratifying to V. Hayes-Jones, the sales manager of the firm.

Among those present were George Pattman, Reginald Foort, Clifford Knight, Charles Willis, Henry Wingfield, Ronald Derek (up in London from Poole, Dorset, on vacation), and many other prominent organists, which showed the great interest organists take in these demonstrations of the various types of kinema organs, which embrace in turn instruments built by all the well-known organ builders.

Alex Taylor's programme included a novel item of his own composition, entitled "Echoes from Covent Garden," with original slides.

Slide 1.
This morning I received a note from an opera lover — Improvised
"My dear friend," the lady wrote,
"I hope that you will pardon
My suggestion what to play
But I have a reason;
Let me mention, if I may
This is the op'ra season?"

Slide 2.
"So won't you put aside your jazz,
Regardless of the charm it has, — 4/4 Melody
And this week play some little thing
From famous op'ras that we sing?"

Slide 3.
"Tho' quite a good suggestion
Which op'ra? That's the question.
And so, I asked my neighbour, Heinrich Schmidt, — 6/8 Melody
With answer he was ready.
'Vot a question,' said he
'Shust play "Tannhauser,"
and you'll be a hit.'"

Slide 4.
Excerpt from "Tannhauser," introducing "O Star of Eve."

Slide 5.
"From him I quickly passed on
To my friend Monsieur Gaston — Improvised
"'Monsieur,' I asked of him,
'What would you say,
'If from you I inquired
'Which op'ras most desired?'
"'Delilah,' by ze great Saint-Saens'." — 6/8 Melody

Slide 6.
Excerpt from "Samson and Delilah," introducing "Softly Awakes My Heart."

Slide 7.
"Next a countryman of 'Verdi,'
Playing on a hurdy-gurdy,
I asked him which op'ra would go best — 6/8 Melody
He said 'You get verra mucha big applause
From "Il Trovatore."'
Now I'm going to put his judgment to the test.

Slide 8.
Excerpt from "Il Trovatore." "Miserere" from prison scene.

Slide 9.
"Universal though it may be
There is quite variety — Waltz
In the public's taste and choice — 3/4 Melody
Of the Opera's golden voice."

Slide 10.
"Al-tho' foreign grand opera fans
For 'La Tos-ca' may clap their hands;
We in England frankly choose — 5/4 Melody
Music and scenes of brighter hues.
We sure-ly owe no one apologies
For liking famous melodies such as:—"

Slide 11.
Extracts from Noel Coward's melodies or other British musical comedies for finale."

The grateful thanks of all concerned were expressed to A. B. C., who control this theatre, for their kindness and courtesy in allowing the organ to be reviewed, and placing not only the theatre at the disposal of the organists, but arranging for the manager and electrical staff to be present to give valuable help in the demonstration.

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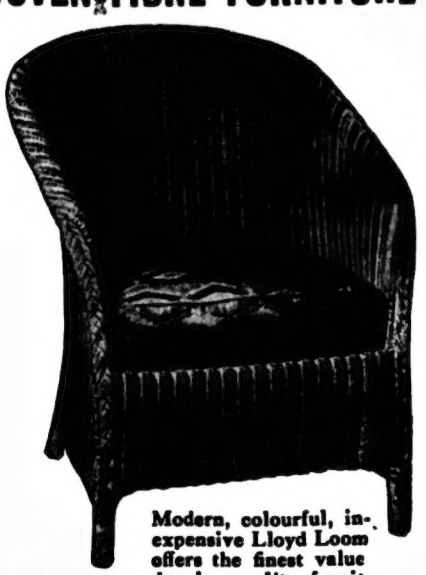

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